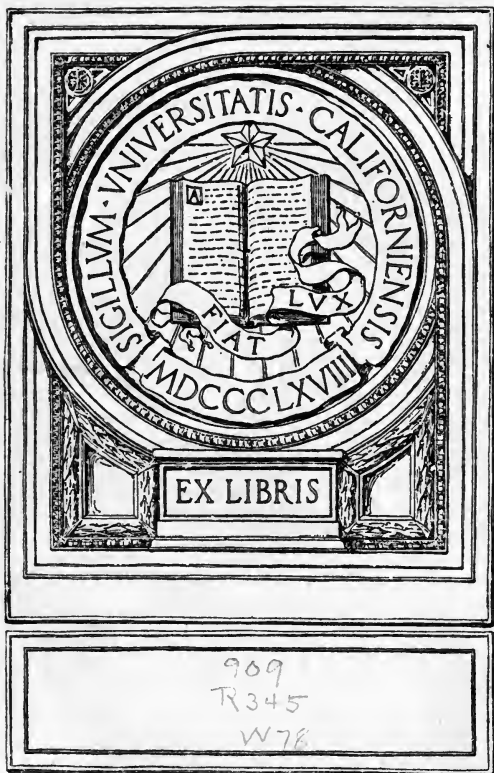


Ada Rehau



Chas. H. ...
...

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ADA REHAN





ADA REHAN

A STUDY

BY

WILLIAM WINTER

"'Thou foole!' said Love, 'know'st thou not this—
In everything that's sweet she is!
In yond carnation goe and seek,
There shalt thou find her lip and cheek;
In that enamel'd pansie by,
There thou shalt have her curious eye;
In bloom of peach and rose's bud,
There waves the streamer of her blood.'
'Tis true,' said I, and thereupon
I went to pluck them, one by one."

—Herrick.

NEW EDITION REVISED AND ENLARGED

PRIVATELY PRINTED FOR AUGUSTIN DALY

1891—1898

LONDON

NEW YORK

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TO MY
ALABAMA

TO
AUGUSTIN DALY
WHOSE DISCERNMENT EARLY RECOGNIZED IN
ADA REHAN
THE PROMISE OF A GREAT CAREER
AND WHOSE JUDGMENT AND SKILL
AS A THEATRICAL MANAGER
WERE WISELY AND GENEROUSLY EXERTED
TO GUIDE HER PROGRESS
AND
TO PROMOTE HER FORTUNES
I DEDICATE THIS COMMEMORATIVE RECORD
OF HER PROFESSIONAL LIFE

By friendship prompted, gentle and sincere,
Kindness inspires the Tribute written here.
Detraction might some trivial fault disclose,
Exultant o'er a blemish in the rose;
Mine be the joy her beauties to proclaim,
And give to distant years her noble fame;
And since so long thy zeal has serv'd her cause,
And arm'd her will to win the world's applause,
Be it my proud prerogative to twine,
Old friend and true, her honor'd name with thine.

WILLIAM WINTER.

PREFACE.

This book contains a reprint, revised and augmented, of my study of ADA REHAN and her acting, printed in 1891, and circulated under the title of A Daughter of Comedy. In its first form that work is out of print, but the demand for it continues to exist, and therefore an edition comprising all that is essential of the original narrative, and bringing the story of Miss Rehan's achievements and successes down to the present hour, may, perhaps, be received with favor. Within the years since 1891 this versatile, brilliant, and sympathetic actress has added to her extensive repertory the Shakespearean characters of Viola, Beatrice, Julia, The Princess of France, and Miranda, with other important characters in old English comedy and in diversified plays of modern origin; and, while continuing earlier triumphs, she has enhanced the authority of her professional position and increased the lustre of her fame. No dramatic artist of our time is more popular, and few performers of any period have served the dramatic art with such resolute zeal and such self-sacrificing devo-

Preface.

tion. This record of Ada Rehan's life and labors, however inadequate it prove as an intellectual appreciation, may yet be deemed sufficiently comprehensive and minute as a theatrical chronicle. As such it is offered, and also as a tribute to a rare actress, and as the commemoration of a beautiful and beneficent career, in which nothing has been done for vanity, but all for truth.

I wish to acknowledge, with thanks, the courtesy of my publishers, the Macmillan Company, in permitting me to use, in the course of this book, some of my writings of which they hold the copyright.

W. W.

March 14, 1898.

" Nature is made better by no mean
But nature makes that mean : so over that art
Which, you say, adds to nature, is an art
That nature makes, . . .

 This is an art
Which does mend nature,—changes it rather,—but
The art itself is nature," —SHAKESPEARE.

" The grace of action, the adopted mien,
Faithful as Nature to the varied scene;
Th' expressive glance, whose subtle comment draws
Entranc'd attention and a mute applause;
Gesture that marks, with force and feeling fraught,
A sense in silence and a will in thought;
Harmonious speech, whose pure and liquid tone
Gives verse a music scarce confess'd its own—
As light from gems assumes a brighter ray
And, clothed with orient hues, transcends the day."

—SHERIDAN.

" Pity it is that the momentary beauties flowing from an harmonious elocution cannot, like those of poetry, be their own record; that the animated graces of the player can live no longer than the instant breath and motion that presents them, or at best can but faintly glimmer through the memory of a few surviving spectators."

—COLLEY CIBBER.

"As we are men that stand in the broad eye of the world, so should our manners, gestures, and behaviors savor of such government and modesty to deserve the good thoughts and reports of all men, and to abide the sharpest censures even of them that are the greatest opposite to the quality."

—HEYWOOD: "Apology for Actors." [1612.]

"Whoe'er would follow thee, or come but nigh
To thy perfection, must not dance, but fly."

—FLECKNOE.

"Imagine something purer far,
More free from stain of clay,
Than Friendship, Love, or Passion are,
Yet human still as they;
And if thy lip, for love like this,
No mortal word can frame,
Go, ask of Angels what it is,
And call it by that name."

—MOORE.

"Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiæ Mygdonias opes
Permutare velis crine Licymniæ,
Plenas aut Arabum domos?—
Dum flagrantia detorquet ad oscula
Cervicem, aut facili sævitia negat,
Quæ poscente magis gaudeat eripi,
Interdum rapere occupet."

—HORACE.

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ADA REHAN.

I.

ADA REHAN'S STAGE LIFE.

IN musing over the fragrant evergreen pages of Cibber's delightful book about the stage, and especially in reflecting upon the beautiful and brilliant women who, drawn by his magic pencil, dwell there, perpetual, in life, color and charm, the reflective reader may perhaps be prompted to remember that the royal line of stage beauties is not extinct, and that stage heroines exist in the present day who are quite as well worthy of commemoration as any that graced the period of Charles II. or of good Queen Anne. Our age, indeed, has no Cibber to describe their loveliness and celebrate their achievements; but surely if he were living at this hour that courtly, characteristic, sensuous writer, who saw so clearly and could portray so well the peculiarities of the feminine nature, would not deem the period of Ellen Terry, and Ada Rehan, and Sarah Bernhardt unworthy of his pen. As often as fancy ranges over those bright names and others that are kindred with them—a glittering sisterhood of charms and talents—the regret must arise that

no literary artist with precisely the gallant spirit, the chivalry, the exquisite appreciation, the fine insight, and the pictorial touch of Cibber is extant to perpetuate their glory. The hand that in a few brief lines sketched Elizabeth Barry, so as to make her live forever, the hand that drew the fascinating portrait of Susanna Mountfort ("Down goes her dainty diving body to the ground, as if she were sinking under the conscious load of her own attractions")—what might it not have done, to preserve for the knowledge of future generations the queens of the theatre who are crowned and regnant to-day! Cibber could have caught and reflected the elusive charm of Ada Rehan. No touch less adroit and felicitous than his can more than suggest her peculiar allurements, her originality, and her fascinating because sympathetic and piquant mental and physical characteristics.

Ada Rehan, born at Limerick, Ireland, on April 22, 1860, was taken to America when five years old. Her home was in Brooklyn. No one of her progenitors was ever upon the stage, nor does it appear that she was predisposed to that vocation by early reading or training. Her elder sisters had adopted the theatre, and perhaps she was impelled toward it by the force of example and domestic association affecting her innate latent faculty for the dramatic art. Her first appearance on the stage was made at Newark, New Jersey, in 1873, in a play entitled "Across the Continent," in which she acted a small

Early Experience

part, named Clara, to fill the place of a performer who had been suddenly disabled by illness. Her readiness and her positive talent were revealed in that effort, and it was thereupon determined, in a family council, that she should embark upon the life of an actress. Her first appearance on the New York stage was made a little later, 1873, at Wood's Museum (it became Daly's Theatre in 1879) when she played a small part in a piece called "Thoroughbred." During the seasons of 1873-74-75 she was associated with the Arch Street Theatre, Philadelphia, that being her first regular professional engagement. John Drew, with whom, professionally, Ada Rehan was afterward long associated, made his first appearance in the same season and at the same house. She then went to Macaulay's Theatre, Louisville, where she acted for one season. From Louisville she went to Albany, as a member of Mr. John W. Albaugh's company, and with that manager she remained two seasons, acting sometimes in Albany and sometimes in Baltimore. After that she was for a few months with Miss Fanny Davenport.

Early Experience.

The earlier part of her career involved professional endeavors in company with the wandering stars, and she acted in many plays, with Edwin Booth, Adelaide Neilson, John McCullough, Mrs. Bowers, Lawrence Barrett, John Brougham, Edwin Adams, Mrs. Lander, and John T. Raymond. From the first she was devotedly fond of

Shakespeare, and all the Shakesperian characters allotted to her were studied and acted by her with eager interest and sympathy. While employed in the provincial stock she played Ophelia, Cordelia, Desdemona, Celia, Olivia, and Lady Anne, and in each of those parts she was conspicuously good. The attention of Augustin Daly was first attracted to her in December, 1877, when she was acting in Albany, the play being "Katherine and Petruchio" (Garrick's version of the "Taming of the Shrew"), and Ada Rehan appearing as Bianca; and subsequently Mr. Daly again observed her, as an actress of auspicious distinction and marked promise, at the Grand Opera House, New York, in April, 1879. Miss Fanny Davenport was then acting in that theatre, in Mr. Daly's strong American play of "Pique"—one of the few dramas of American origin that aptly reflect the character of American domestic life—and Ada Rehan appeared in the part of Mary Standish. She was immediately engaged under Mr. Daly's management, and in May, 1879, she came forth at the Olympic Theatre, New York, as Big Clémence, in that author's version of "L'Assommoir." On September 17, 1879, Daly's Theatre, was opened, upon its present site, the southwest corner of Thirtieth Street and Broadway, and Ada Rehan made her first appearance there, enacting the part of Nelly Beers, in a play called "Love's Young Dream." The opening bill comprised that piece, together with a comedy by Olive Logan, en-



HER FIRST ENGLISH PICTURE (1884)

In America and Europe

titled "Newport." On September 30 a revival of "Divorce," one of Mr. Daly's most fortunate plays, was effected, and Ada Rehan impersonated Miss Lu Ten Eyck—a part originally acted (1873) by Fanny Davenport.

In America and Europe.

From that time to this (1898) Ada Rehan has remained the leading lady at Daly's Theatre; and there she has become one of the most admired figures upon the contemporary stage. In professional visits to Europe, acting in London, Paris, Edinburgh, Dublin, Berlin, and other cities, she has pleased judicious audiences, and has augmented her renown. Mr. Daly took his company of comedians to London, for the first time, in 1884, when they filled an engagement of six weeks at Toole's Theatre, beginning July 19. Their second visit to London was made two seasons later, when they acted for nine weeks at the Strand Theatre, beginning May 27, 1886. At that time they also played in the English provinces, and they visited Germany—acting at Hamburg and at Berlin, where they were much admired and commended. They likewise made a trip to Paris. Their third season abroad began at the Lyceum Theatre, London, May 3, 1888, and it included another expedition to the French capital, which was well rewarded. Ada Rehan at that time impersonated Shakespeare's Shrew. In that season she appeared at Stratford-upon-Avon, where Mr. Daly gave

a performance, August 3, 1888, in the Shakespeare Memorial Theatre, for the benefit of that institution. The fourth season of Daly's comedians in London began on June 10, 1890, at the Lyceum Theatre, and lasted ten weeks; and this was signalized by Ada Rehan's impersonation of Rosalind. The fifth London season extended from September 9 to November 13, 1891, and was played at the Lyceum. In 1893 Miss Rehan gave the opening performance at Daly's London Theatre, the cornerstone of which she had laid, October 30, 1891, and acted for seven weeks to crowded houses. In September of the same year she again appeared at the same theatre, and she continued to act there until May, 1894, giving one hundred and three performances of Viola, in "Twelfth Night," and sixty-four of Lady Teazle in "The School for Scandal." In 1895, at Daly's Theatre, she brought forward the neglected comedy of "The Two Gentlemen of Verona," and gave marked distinction to the character of Julia, and also she gained great success in the more modern and well-known Julia of Knowles' fine play of "The Hunchback." In 1896 she filled a short engagement at the Comedy Theatre, London, presenting the unique comedy from the German, called "The Countess Gucki," written expressly for her by Von Schöthan. On August 26, 1897, she acted Rosalind in an out-of-door representation of "As You Like It," at Stratford-upon-Avon. The performance began in the garden

Characteristic Attributes

of the Memorial Theatre, but, being interrupted by rain, it was finished upon the stage. It was given for the benefit of the Memorial, and, as the gift of Miss Rehan exceeded one hundred pounds, she was made one of the life governors of that institution. She subsequently acted at Newcastle, Nottingham, Birmingham, Edinburgh, Glasgow, Islington (London), Liverpool, and Manchester, giving, in each place, "The Taming of the Shrew," "The School for Scandal," "As You Like It," "The Last Word," and "Twelfth Night." The capacity to represent equally well such varied characters as Katherine, Lady Teazle, Rosalind, Vera Bouranoff and Viola denotes a deep heart and extraordinary sincerity of mind and of artistic resource; but the reader who would adequately estimate Ada Rehan's versatility has only to consider the list of parts which have been played by her, comprised in a later chapter of this volume. Those parts range from Rosalind to Tilburina, from Viola to Lady Gay Spanker, from Oriana to Miss Hoyden, from Katherine to Nisbe, from Meg Merrilies to Miranda, and they implicate almost every possible contrast, alike of personality and of dramatic style.

Characteristic Attributes.

This is a brief outline of her professional story; but how little of the actual life of an actor can be imparted in a record of the surface facts of a public career! There

is deep feeling beneath the luminous and sparkling surface of Ada Rehan's art; but it is chiefly with mirth that she has touched the public heart and affected the public experience. In a civilization and at a period wherein persons are customarily accepted for what they pretend to be, instead of being seen and understood for what they are, she has been content to take an unpretentious course, to be original and simple, and thus to allow her faculties to ripen and her character to develop in a natural manner. She has not vaunted herself, but when a thoughtful observer's attention is called to her unique personality and superlative worth, he instantly perceives how large a place Ada Rehan fills in the public mind, how conspicuous a figure she is upon the contemporary stage, and how difficult it is to explain and classify her, whether as an artist or a woman. That blending of complexity with transparency always imparts to individual life a tinge of piquant interest, because it is one denotement of the temperament of genius.

The poets of the world pour themselves through all subjects by the use of their words. In what manner they are affected by the forces of nature, its influences of gentleness and peace or its vast pageants of beauty and terror, those words denote; and also those words indicate the action, upon their responsive spirits, of the passions that agitate the human heart. The actors, on the other hand, assuming to be the interpreters of the poets, must

Characteristic Attributes

pour themselves through all subjects by the use of their personality. They are to be estimated, accordingly, by whatever the competent observer is able to perceive of the nature and the faculties they reveal under the stress of emotion, tragic or comic. Perhaps it is not possible, mind being limited in its function, for any person to make a full, true, and definite summary of another. To view a dramatic performance with a consciousness of the necessity of forming a judicial opinion of it is often to see one's own thought about it rather than the thing itself. Yet, when all allowance is made for difficulty of theme and for infirmity of judgment, the observer of Ada Rehan may surely conclude that she has a rich, tender and sparkling nature, in which the dreamlike quality of sentiment and the discursive faculty of imagination, intimately blended with deep, broad and accurate perceptions of the actual, and with a fund of keen and sagacious sense, are reinforced with strong individuality and with affluent and extraordinary vital force. Ada Rehan has followed no traditions. She went to the stage not because of vanity but because of spontaneous impulse; and for the expression of every part that she has played she has gone to nature, and not to precept and precedent. The stamp of her personality is upon everything that she has done; yet the thinker who looks back upon her numerous and various impersonations is astonished at their diversity. The impetuous passion of Katherine, the

brilliant raillery of Hippolyta, the enchanting womanhood of Rosalind—how clear-cut, how distinct, how absolutely dramatic was each one of those personifications! and yet how completely characteristic each one was of this individual actress! Our works of art may be subject to the application of our knowledge and skill, but we ourselves are under the dominance of laws which operate out of the inaccessible and indefinable depths of the spirit. Ada Rehan is a prodigy of original force. Her influence, accordingly, has been felt more than it has been understood, and being elusive and strange, has prompted wide differences of opinion. The sense that she diffuses of a simple, unselfish, patient nature, and of impulsive tenderness of heart, however, cannot have been missed by anybody with eyes to see. And she crowns all by speaking the English language with a beauty that has seldom been equaled.

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SARGEANTS PORTRAIT OF ADA REHAN 1895

II.

ADA REHAN'S ACTING.

Comparative Futility of Words.

IN the records that remain of the famous women of the stage there is but little that interprets, and there is nothing that perpetuates, their charm. The biographies, for example, that commemorate Mrs. Porter, Mrs. Pritchard, Mrs. Bracegirdle, Mrs. Oldfield, Mrs. Dancer, Mrs. Cibber, Mrs. Woffington, Mrs. Yates, and Mrs. Siddons, while they are profuse and sometimes enthusiastic in specification of the exploits and the particular triumphs of those illustrious actors, may be said to designate the secret of their power rather than to display it. When all has been told that words can tell of those delicious combinations of genius and beauty, there is still something which remains untold. The enchanting allurements of eyes and voice, the fascination of individuality, the charm of temperament, the puissant sympathetic force, the spell of inspiration—those attributes cannot be crystallized into the written word. The biographer can only declare that they existed; their magical loveliness

and their triumphant sway must be imagined by the reader. Whenever those attributes are present in a person who can be seen and heard they are hailed with acclamation; but they perish even with the plaudits they excite. The past exulted in many dramatic idols; the present has inherited only their names. So it has ever been, and so it will be forever. Admirable dramatic leaders of the present will doubtless be known to the future, but they will be known as shadows. Their fame may fly onward: the reason for it will remain behind. What words can transmit to posterity the smile of Ellen Terry or the voice of Ada Rehan?

Versatility and Range.

The pictorial art has done much for actors—more than could be done for them by the art of writing. The best understood and most admired actor of the past is David Garrick; and that is mainly because many portraits were made of him, which still survive—most of them good, and many of them superbly illuminative of what must indeed have been an enchanting face. To the pictorial art, accordingly, judgment, taste, and friendship will resort when they are wishful to commemorate an actor. Portraits of Ada Rehan would tell more about her than can be told in words, for they would take a wide range, and therein they would denote the versatility which is one of her prominent characteristics. They would show

Versatility and Range

her in heroines of Shakespeare; in the women of old English comedy; in characters of modern comedy—a theatrical fabric much tinged with farce—and in characters that are almost tragical. She has assumed more than two hundred and fifty characters since she went upon the stage. She has been eminently successful, and the field of thought in which, obviously, she must have deeply studied, is extensive, diversified and important; so that her success is an eloquent denotement of her elemental power and her various ability. In the experience of Ada Rehan, however, as in that of other actors, it has been found that the dramatic faculty becomes, in time, defined and restricted, as to its natural and therefore its best expression, by peculiarities and limitations of temperament, which assign it to special types of human nature and to various modifications of them. Miss Rehan did not begin at the top, but humbly, in a minor character and at a provincial theatre; and from that lowly station she has risen to the rank of leading woman in the leading theatre of America, and one of the leading theatres of Europe—a high position and one that rests upon a foundation of more solid achievement than many of the stars of this period have found essential to their fame. In that progress she has developed an original and brilliant personality, and by her natural aptitude for the mood of buoyant raillery which plays over a depth of ten-

der feeling she has proved herself born for the province of the comedian.

Growth of the American Stage.

The American stage, as a national institution, has only of late years become an independent power. It was built by British actors. The moment you begin to inquire into the origin of the dramatic luminaries of the first century of the American theatre you are surprised to find how many of them were wanderers from the British Isles; and even within the last fifty years the record shows a steady and continuous influx of the dramatic spirit of the motherland. Among those actors who have exercised special influence upon the American stage since 1750 scarcely more than a score could be named who were born in America. With the advent of Edwin Forrest and Charlotte Cushman the tide began to turn, and since then the theatre in America has expanded and arisen under the influence of such native-born Americans as Edwin L. Davenport, Edwin Booth, William Warren, Joseph Jefferson, Lawrence Barrett, Lester Wallack, John Gilbert, Edwin Adams, Genevieve Ward, Mary Anderson and Fanny Davenport. One of the most distinctive products of the American stage in our generation is Miss Clara Morris, but Miss Morris was born in Canada.

The Irish Temperament.

Ada Rehan, a still more distinctively American prod-

An Impressive Personality

uct, is a native of Ireland. She was, however, brought to America when a child, and in America she has had her experience and gained her place. Like many other sparkling persons born in the land of Goldsmith and Woffington, Miss Rehan has that temperament of tremulous sensibility which oscillates between smiles and tears; but, unlike many of her tumultuous compatriots, she has a finely balanced mind and that complete mental control of her faculties and her artistic resources which is the main constituent of formative character. Her performances, therefore, have not only captured the heart of her time but have convinced its judgment. They are veritable impersonations, and they are much diversified, but they are strongly marked—as they ought to be—with the individualism of the actor, and this gives to them their chief value.

An Impressive Personality.

Many actors, like many writers, leave their works, as they pass through the world, much as a carpenter might leave a fabric of his craft that had been purchased from him. Such actors put nothing of themselves into their art. The product of their effort may be useful, but it is colorless and cold, and no one regards it or remembers it. Ada Rehan has been exceptional for intense earnestness and self-devotion. Each part that she has undertaken has been permeated with something of herself, and has been

played as well as she could possibly play it. Her soul is given to her profession, and the nature of the woman herself is discerned in that of the character that she represents. Exigent observers of acting have been known to object to that sincerity in an actor, maintaining that the only true actor is he who utterly sinks his identity and comes on so well disguised that he cannot be recognized. That might be a valuable accomplishment in a detective policeman, but it is a trivial accomplishment in a dramatic artist. The faculty of taking on many shapes is one of the primitive faculties, and it makes a good mimic; but expertness in the assumption of disguises is not skill in the personification of character. The interpreter of human nature must go deeper than that. Neither is it ever desirable that an actor should so far be obscured in what he represents that his spiritual identity, his personal quality, shall disappear. The woman who plays Juliet must represent Juliet's love, not her own; yet it is with her own voice, her own eyes, her own demeanor and ways, that she must represent this, and the passion of her own heart, the glow of her own spirit, the charm of her own personality, must enter into the emotion and into the personality that she assumes to portray. Murillo painted many contrasted subjects, but every painting by Murillo bears the unmistakable stamp of his individualism, and would be worthless without it. A true actor will show you many different

Shakespeare's Shrew

persons, but in one respect they will be the same—and ought to be the same—in the pervasive and dominant attribute of his own genius. The quality that makes a performance specifically and distinctively that of Ellen Terry, or Sarah Bernhardt, or Ada Rehan must be present, or the performance may as well be that of somebody else—a wooden image, for example, that is worked with strings.

Shakespeare's Shrew.

Ada Rehan possesses not only the art to personify but the power to impress herself upon her embodiments; and, therefore, whoever remembers the matchless figure of Shakespeare's Katherine that she has set upon the stage will also remember the imperial presence, the impassioned face, the gray eyes flashing with pride and scorn or melting with tenderness, the fine freedom of graceful demeanor, the supple beauty of movement, and the exquisite loveliness of voice which combine in the investiture that the actress gave to the part, and which are the close denotements of her own personality.

Originality and Charm.

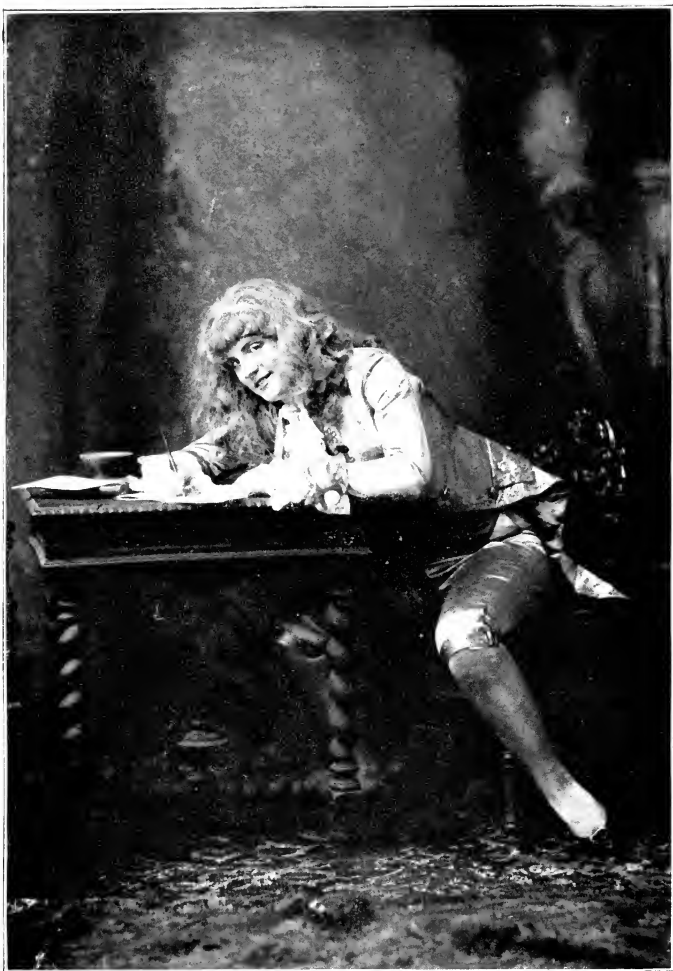
The characters that have been represented by Ada Rehan since 1874 would make a long list, and that list would indicate, as nothing else can do, the versatility of the actress, and the drift, variety, and scope of her study and experience. Resolute but not presumptuous cour-

age is one of the characteristic virtues of this artist, and she has not hesitated to attempt new characters or to assume old ones, however difficult or however renowned. Her mental attitude is that of a mind that thinks for itself. The veteran actors, indeed, with whom she has been from time to time associated—Edwin Booth, Lawrence Barrett, John McCullough, John T. Raymond, Charles Fisher, Adelaide Neilson and Mrs. G. H. Gilbert—have imparted to her the traditional “business” of many plays. It is in that way that the traditions are preserved. Her manager, Augustin Daly, a close observer and a diligent and practical student of the theatre during many years of active relationship with its affairs, has also aided in her professional education. Many actors receive benefits of that kind, in their upward progress, which some of them are slow to appreciate and quick to forget. Miss Rehan understands them and has been heard to express her deep sense of their value. Such help has doubtless facilitated her advancement, but in the main her conquest has been due to personal charm, originality of mind, acute and winning sensibility, abundant animal spirits, a gleeful disposition, affluent personal beauty, and the spontaneous custom of looking at character with her own eyes and acting each part in a natural manner.

Natural Method.

A great merit of the acting of Miss Rehan is its free-

[illegible]



IN "THE COUNTRY GIRL."

Natural Method

dom from affectation. Her old comedy performances have afforded conspicuous illustration of that merit, and of her custom of going directly to the author's text for his meaning and directly to nature for the inspiration of her art. To be simple and natural upon the stage of to-day, in compositions so local and particular as those of Vanbrugh, Wycherly, Cibber, and Farquhar, is not "a property of easiness," yet Miss Rehan has embodied Miss Hoyden, Peggy Thrift, Hippolyta, Sylvia, and Oriana, and she has made those parts appreciable to contemporary intelligence and sympathetic with modern taste. No actress has a happier faculty or a more flexible method of infusing her personal vitality into the old forms. "The Country Wife," that Wycherly's silken skill embroidered upon the satire of Molière, had to be greatly modified before she could be shown to the fastidious audience of a later day. Garrick converted her into "The Country Girl," and Augustin Daly refined the texture of the Garrick fabric before introducing her upon the American stage. The result was a pure and deliciously comical image of demurely mischievous girlhood, and that was personified by Miss Rehan in a mood of bewitching ingenuousness and rippling frolic. The ideal is that of an apparently simple girl, who, in practice of the harmless wiles of love and courtship, comically develops a sudden and astonishing dexterity. The mixture of candor and quaintness in Miss Rehan's manner, giving

zest to exuberant personal charms, invested that performance with a singular fascination.

Old English Comedy.

In producing those old English comedies the manager found it essential to alter each one of them in some particulars. Adverting to the lax times when they were written, the spectator is not surprised at that precautionary exercise of prudence and taste. "The Country Wife" dates back to 1675; "The Inconstant," to 1702; "She Would and She Wouldn't," to 1703; "The Recruiting Officer," to 1705, and "The Critic," to 1781. In his arrangement of "The Critic" Mr. Daly used many additions that originated with Charles Mathews, whose incisive, trenchant, sapient impersonation of Mr. Puff will not be forgotten by any one who had the privilege of seeing it; but while "The Critic," as Sheridan constructed it, on the basis, to some extent, of Buckingham's "Rehearsal," is an ample three-act piece, Mr. Daly's version is condensed into one act. It was presented at Daly's Theatre on December 26, 1888, as an afterpiece, and it met with much favor. Changes in that work are made merely on the ground of expediency, and not as a matter of either morality or taste. It has long been the custom to introduce local "gags" into "The Critic," and to vary its nomenclature, according to the company that might happen to be representing it. In that way the apposite significance of the farce is pre-

From Burlesque to Drama

served for each succeeding generation. When the Duke of Buckingham produced "The Rehearsal" (it was begun in 1663 but was not brought out till 1671), he directed its chief shaft of satire against Dryden, who was imaged in the character of Bayes. When Sheridan produced "The Critic," he ridiculed his contemporary, Richard Cumberland, who is indicated in Sir Fretful Plagiary. But no drift of that sort animates the play for later times; and in order that it may be made significant and piquant to a contemporary audience its satirical mirth is poured upon false methods in acting as well as upon false taste in composition. The vanity of actors and the absurd side of stage tradition are made ridiculous in it, nor is it devoid of an implication of satire upon the caprice and the dullness possible to an audience.

From Burlesque to Drama.

Miss Rehan, as Tilburina, proved herself possessed of the true instinct and faculty of burlesque, for in the acting of that part she maintained an air of intense earnestness amounting to positive solemnity; she was seemingly both passionate and pathetic; and she uttered the bombastic nonsense of Tilburina's inflated speeches with profound and fervid sincerity. Her quick lapses from the tragic manner to that of petulant impatience and commonplace colloquy had an irresistible effect, equally of truth and of involuntary humor. The faculty that especially

* { appertains to an actor, that of assuming character and emotion at will, was conspicuously illustrated in that fine performance; for in Tilburina's mad scene, as also in that of Farquhar's Oriana, Miss Rehan displayed a degree of feeling and put forth a quality of power that would be appropriate, and not inadequate, even to the delicate, beautiful, exacting part of Ophelia. That is the true way, as Frederick Robson proved, to play burlesque. It is an old story that the best comedian is an actor of deep heart and serious disposition. When Miss Rehan embodied M'lle Rose, the priest's sister, in M. Coppée's striking drama of "The Prayer," (February 25, 1890) no one acquainted with her nature was surprised at the elemental passion, the pathos, and the almost tragic force with which she expressed a devoted woman's experience of affliction, misery, delirious resentment, self-conquest, self-abnegation, forgiveness, and fortitude. Miss Rehan is not a tragic actress, but she has more power, because deeper feeling, than many serious players of the day, who probably would designate her as gentle and weak. Quin's remark about Mrs. Cibber, when Garrick expressed to him a doubt that she could play Shakespeare's Constance, might well be applied to Miss Rehan: "That woman," he cried, "has a heart, and can do anything where passion is required."

Sensibility and Tenderness.

{ Yet it is not distinctively in characters of passion that



AS "JULIANA"

Sensibility and Tenderness

Miss Rehan has gained her fame. Helena and Katherine, indeed, are passionate persons, but not in the sense in which Constance is passionate, or Juliet, or Queen Margaret, or Otway's Belvidera, or Congreve's Zara. In Helena, who is not less noble than affectionate, the violent infatuation of love for Demetrius, struggling against self-esteem and prevailing over reticence of character and maidenly reserve, creates a state of grieved passion, not less afflicting to its victim than touching to her sympathetic observers. Miss Rehan struck that note with perfect precision, and it is seldom that the stage presents such a form of gentle, forlorn, and winning sweetness and beauty as the Helena of that actress was, when seeking to break away from the wrangle of the lovers in the forest, dejected and submissive, asking only that she might be allowed to go, and saying, in the soft accents of hopeless sorrow, "You see how simple and how fond I am." In Katherine the passion is confused; it mingles many ingredients; but chiefly it is that of a tumultuous and explosive temper. A strong woman every way, Katherine at first revolts against every sort of curb or control, and especially against the sweet, loving, ardent impulses inherent in her own nature. There is tremendous vehemence in Katherine, but also there is incipient tenderness, and, therefore, there is self-conflict; and it was a special and signal beauty of Miss Rehan's impersonation of Katherine, that she indicated

this, by subtle denotements, and was not merely a whirlwind of combative rage. All the passion that is warranted, or that could be desired, was expressed; but the crown of the assumption was a woman-like charm—an admixture of tremulous sensibility and kind, caressing, cherishing ardor and goodness; the something that makes a woman's love the best blessing that there is in human life.

Not Tragedy Queen but Woman.

That attribute, more than the attribute of passion, is the predominant and distinctive characteristic of Miss Rehan's dramatic art. No one would expect her to prosper in the sanguinary queens of the ancient classic stage, or in the empurpled criminals of modern melodrama. For such a nature the Medeas and Phædras, the Theodoras and Toscas, are out of the question. It is woman in her lovelier aspects that is portrayed by Miss Rehan; woman at her best that is suggested by her; and her success is the more honorable to herself, and the more beneficent to the public, for that reason. One of the most woman-like of all the women that have been drawn in old comedy is Farquhar's Oriana, and Miss Rehan's performance of that part was in her best manner. Oriana is skillful in coquetry, and she makes a dexterous use of many wiles, in order to subdue and capture the restless, capricious, vagrant spirit of the exigent, adventurous, roving Mira-

Boy Characters

bel; but she dearly loves him, she would die for him, and she becomes heroic and splendid in his service—saving his life by her indomitable nerve and discreet and expeditious energy.

Boy Characters.

In male attire, which she assumes in Oriana, Sylvia, Hippolyta, Peggy Thrift, Viola, and Rosalind, Miss Rehan is particularly captivating; and, indeed, the spectator is surprised at the number and variety of male peculiarities that she is able to imitate. Her assumption of the swaggering gallant, when Sylvia puts on man's apparel, would bewitch the sternest judgment. No one, since the halcyon days of Mrs. Barrow and Mrs. Wood, has approximated to her brilliancy of expression of the gay audacity and elegant insolence of Hippolyta, when masquerading as Don Philip, and denouncing him as an impostor, in the home of Don Manuel. Yet, after all, even in male attire, and when meeting the exigencies of the scene by pretending to be a man, it is the intrinsic charm of her womanhood that illumines her art and invests it with the authentic attribute of enchantment. That charm is of rare opulence and variety; not readily designated; not to be put into words; and Miss Rehan's rapid conquest and secure retention of public favor, in the capitals of the new world and of the old, is explained by it.

Rosalind.

When she assumed Rosalind, that potentiality of personal fascination made her immediately successful in that character—of all Shakespeare's women the one that ought to be the most readily understood, and yet is the most frequently in controversy. Her way of acting that part was to be a gleeful yet loving woman, and not a poetical conceit or a metaphysical abstraction. Rosalind is not "of the earth, earthy," but neither is she made of mist and moonbeams. The blood dances merrily in her veins, and the fires of ardent desire equally with the glad lights of happy mirth sparkle in her eyes. She is a lover and not ashamed of her love—which, indeed, like everything else about her, is natural, simple, spontaneous and pure. It is the vain effort to rear upon the basis of Shakespeare's text, in "As You Like It," a superstructure of vague, ethereal, elusive, strained, complex character and recondite meaning that has perplexed the stage ideal of Rosalind and made it seem almost inaccessible. But the cloudy refinements that theory has cast about the part are nowhere to be found in the play. Miss Rehan's simple method of treating it was therefore a great refreshment. She was naturally noble and free. She made no declaration of superiority and had no need to announce that her intentions were virtuous. Her demeanor showed not the slightest trace of that self-con-

Rosalind

sciousness which creates indelicacy in parts of this order. She was the image of youth, beauty, happiness, merriment, and of an absorbing and triumphant love. When she dashed through the trees of Arden, snatching the verses of Orlando from their boughs, and cast herself at the foot of a great elm, to read those fond messages that Rosalind's heart instantly and instinctively ascribes to their right source, her gray eyes were brilliant with tender joy; her cheeks were flushed; her whole person, in its graceful abandonment of posture, seemed to express an ecstasy of happy vitality and of victorious delight; her hands that held the written scrolls trembled with eager, tumultuous, grateful joy; the voice with which she read her lover's words made soft cadences of them and seemed to caress every syllable; and as the last rhyme,

"Let no face be kept in mind,
But the fair of Rosalind,"

fell from her lips, like a drop of liquid silver, the exquisite music of her speech seemed to die away in one soft sigh of pleasure. While, however, she thus denoted the passionate heart of Rosalind and her ample bliss of sensation and exultant yet tender pride of conquest, she never once relaxed the tension of her glee. In an ordinary representation of "As You Like It," the interest commonly declines after the third act, if not earlier, from

lack of exuberant physical vitality and of the propulsive force of sympathetic mirth in Rosalind. When Ada Rehan played the part the performance only grew richer and merrier as it proceeded—developing the exuberant nature and glad experience of a loving and enchanting woman who sees the whole world suffused with golden light, irradiated from her own happy heart, her healthful and brilliant mind, her buoyant spirit and inexhaustible goodness and joy.

Glamour of Beauty and Genius.

There are many actors of whom the playgoer thinks with interest and mild approbation, but it is only of the few that he thinks with enthusiasm. Ada Rehan is one of the few, and always the mention of her name awakens a thrill of sympathy. Beauty, genius, a kind heart, and rare technical skill—things seldom united in one person—are united in her, and those attributes, in their union, constitute a power such as must always play a serious part in human affairs. Practical minds may despise and condemn the idea of sentiment as to an actress; but each succeeding generation of youth has its heroines of the stage, who exert upon it, at the most sensitive and susceptible period of life—coloring its ideals, affecting its ambitions, and aiding to form its character—an influence both profound and permanent. Anne Bracegirdle possessed a prodigious power of that kind, in her day, and

A Potent Influence for Good

so, at a later time, did Peg Woffington and Sarah Siddons and Dora Jordan and Ellen Tree and Adelaide Neilson. There is scarcely a memoir of a distinguished man within the last hundred years that does not show him, at an early, and sometimes at a late period of his career, in subservience to the spell of genius and art diffused from the stage by a beautiful woman. Even so greatly intellectual a man as Matthew Arnold has recorded that he followed from city to city, in order to see Rachel.

A Potent Influence for Good.

How essential it is that this artistic influence should be noble every thinker will at once feel and concede, for its consequences are momentous and endless. The time is blessed beyond its knowledge of its own welfare that is favored with such an actress as Ada Rehan. If thirty years had passed away and she had become a memory instead of being what she now is, a lovely and beneficent presence, there would be no reluctance in the general admission of the truth. The word that then would be said with pensive regret may now, accordingly, be said with grateful admiration. For the people of her own generation this actress is a representative image and an authentic voice. Her experience becomes to some extent their experience, and her testimony as to each elemental impulse and feeling of human nature, transmitted through the potencies of acting, largely contributes to

shape their views and establish their convictions. For many a day the standard of dramatic art that she has erected in Shakespeare's *Rosalind* and in Farquhar's *Oriana*, in *Lady Teazle* and *Letitia Hardy*, will maintain itself with inexorable authority upon the stage, while the ideals of passionate and tender womanhood that she has embodied in such characters as *Katherine*, *Helena*, and *Viola*, *Sister Rose*, *Kate Verity*, and *Knowles' Julia* will crystallize in the popular imagination and enkindle and charm the popular heart.

Shakespeare's Mrs. Ford.

Another Shakespearian character in which Miss Rehan proved proficient and charming is *Mrs. Ford*, in "*The Merry Wives of Windsor*." That piece, among Shakespeare's comedies, is perhaps the most modern and contemporaneous. In that play a couple of sprightly women undertake and accomplish the discomfiture of a vicious, presumptuous, ridiculous suitor. Such a frolic might be possible at any time and in any place. The two wives, *Mrs. Ford* and *Mrs. Page*, are virtuous women, but they are not fastidious. *Mrs. Ford* is a ripe, buxom, captivating woman, overflowing with animal spirits and fond of innocent mischief—in the expedients of which she is fertile and dexterous. She looks upon the amorous *Falstaff* with an amused tolerance which scarcely amounts to contempt. She will thor-



AS "LADY GAY SPANKER"



Animal Spirits in Comedy

oughly fool and rebuke him, and will throw him aside with precisely the sort of punishment that will plunge him into absurdity and humiliation. But she is not malicious, neither does she harbor resentment. The right personification of Mrs. Ford involves innate purity and spontaneous, unequivocal moral worth, combined with a buoyant spirit of frolicsome mischief, and an arch, demure, piquant manner. Miss Rehan entered fully into the spirit of the part and flashed through the piece like a sunbeam. The reality of that embodiment was especially vital. In Mrs. Ford, as in Sylvia, Miss Rehan presented a woman in whom an exuberant and sportive animal life transcends all other attributes.

Animal Spirits in Comedy.

And, indeed, one way or another, subject to various modifications, that element enters into all of her comedy assumptions, particularly the blooming damsels and spirited widows of the comedy of to-day. Doris, in "An International Match," and Nisbe, in "A Night Off," are good types of the eager, sprightly, happy girl whom she portrays with infectious buoyancy and in the spontaneous, flexible, limpid drift of nature. Valentine Osprey, in "The Railroad of Love," embodies that personality in even a more substantial form, and interfuses it with passionate emotion. In Nisbe there is latent mischief commingled with an artful assumption of girlish coyness.

In Valentine a deep heart is veiled beneath an almost reckless gayety of manner, and much tenderness of feeling becomes visible through an outward guise of raillery and gleeful indifference. Miss Rehan's expression of the resentment of offended pride and wounded love, in the scene of the misunderstanding in that piece, is remembered for its splendid sincerity, its fine fervor, and its absolute simplicity of art.

"The Railroad of Love."

The play treats of an impending breach between two sincere lovers and of the happy chance by which that catastrophe was averted. An impulsive woman, momentarily persuaded that her suitor is a mercenary adventurer, has sent a harsh letter of dismissal to him, and then has ascertained that her doubt was unfounded and unworthy; whereupon she perceives the imperative necessity that her letter, which by chance has not reached him, should be recovered. Her plan is to detain him during her quest for that dreaded epistle, which she will obtain and destroy, so that he may never know how unjust and how cruel her thoughts have been. The structure of the situation rests on unwarranted panic—since Valentine might take for granted her lover's pardon—but the situation itself is fraught with formidable significance and suffused with passionate excitement. Miss Rehan made it important and impressive. Her denote-

Always a Winning Woman

ment of the conflict of passion when writing the letter lifted Valentine quite to the high level of Julia in a kindred passage in "The Hunchback," while her subsequent contrition and dismay, her effort to subdue a feverish apprehension, and to conceal her anxiety under a playful manner, together with her grieved yet gay trepidation while imposing upon her lover the frivolous task of doing a bit of embroidery, were all made confluent in a current of singular sweetness and were swathed in the tremulous April atmosphere of smiles and tears. Altogether that assumption of character, not inaptly representative of contemporary young women in the sentimental aspect of their lives, was remarkable equally for the variety and sparkle of its constituent parts and for the mingled force and piquancy of its art; for it was an image of airy banter, satirical raillery, piquant archness, demure mischief, pungent sarcasm, irrational, tantalizing, delicious feminine caprice, nobility of mind, and passionate ardor of heart.

Always a Winning Woman.

In the centuries that have passed since the drama began to bear witness to human nature and social life, woman has been the same creature of infinite variety, and often inexplicable complexity, herself creative and therefore unconsciously participant in the insoluble mystery of creation; but in each succeeding period woman has

existed as a social type with distinguishing traits and characteristics. In the present period she conspicuously shows the attributes that are crystallized in Miss Rehan's embodiment of maids like Doris and dames like Valentine. The heroines of modern comedy are seen to act from the same motives and to pursue the same objects that impel and attract the heroines of Cibber, Farquhar, Mrs. Centlivre, Mrs. Inchbald, and Sheridan; yet they are essentially of a different order of thought and manner. The heroine of to-day does not pique her roving swain by getting into male attire and facing him down as an impostor; neither does she pretend to be a piteous lunatic in order to lure him out of his intrenchments; but she loves as dearly, she is just as expert, whether in hiding her love or in showing it, she is just as wishful to captivate, and she is just as fitful and capricious as any Hippolyta, or Oriana, or Sylvia, or Mrs. Sullen, or Violante, or Lydia Languish, that ever sparkled on the remote British stage.

The successful stage representative of woman proves true to the specific character of her time as well as to the elemental and permanent character of her sex. She does not live in the study but in the world. Her works are personifications and not historical antiquities. Miss Rehan might not succeed in reproducing such fantastic women as often were drawn by Jonson and Dryden, but any woman of the old comedy who is really a

Power and Skill of Impersonation

woman would become as vital and sympathetic in her embodiment as if she were living in the actual world of to-day. It is for the lecturer to expound; it is for the actor to interpret. Miss Rehan, like her great and renowned sister in dramatic art, Ellen Terry—the most distinctively poetic actress of this century, in any language, or in any land—possesses the power to personify and can give the touch of reality. The young women of to-day see themselves in Ada Rehan's portrayals of them. The young men of to-day recognize in those portrayals the fulfillment of that ideal of sensuous sentiment, piquant freedom, and impetuous ardor, combined with rich beauty of person and negligent elegance of manner, which they account the perfection of womanhood, and upon which their fancy dwells with supreme content. That this lovely actress can move easily in the realm of the imagination is proved by her fluent and sparkling performances of Rosalind and Viola; but it is more significant for the great body of contemporary playgoers that she can speak in the voice, and look through the eyes, and interpret the spirit of the passing hour.

Power and Skill of Impersonation.

Among the incidental yet notable performances that have been given by Miss Rehan there are two which strongly suggested her exceptional versatility. One of them is Xantippe, in "The Wife of Socrates;" the other

{ is Jenny O'Jones, in "Red Letter Nights." The first of those pieces is a bit of blank-verse dialogue, written by Mr. Justin H. McCarthy, upon the basis of a French piece, by M. Theodore de Banville. It was produced at Daly's Theatre, New York, on October 30, 1888. Miss Rehan wore a robe of golden silk, and her noble, alert head was crowned with an aureole of red hair. Xantippe, resentful of the perfect composure of Socrates, scolds and storms till, in the tempest of her passion, she is suddenly thrown into a syncope, whereupon she is thought to be dead. But while she is recovering from that swoon she hears the sorrowful, affectionate protestations of love that are uttered by her husband, and perceiving his sincerity, devotion, and sweetness, and her own unwomanlike violence and acrimony of temper, she changes from a shrew to a meek and loving woman. Miss Rehan acted that part in a strain of passionate impetuosity, and, at times, with fine sarcasm. Her elocution was uncommonly sweet. Her action was marked by incessant and piquant variety. She flashed from one mood to another, and placed many phases of the feminine nature in vivid contrast. The embodiment was one of sumptuous personal beauty, and after the storm of shrewish rage and turbulent jealousy had spent its force, the portrayal closed with the suggestion of a lovely ideal of nobility and gentleness. When there is a close correspondence between the temperament of the actor and the



AS "JENNY O'JONES"

Power and Skill of Impersonation

temperament of the part that is represented, a greater freedom of expression is naturally reached. That correspondence existed in the culminating passage of that play, between Miss Rehan and the conquered Xantippe; and her success was triumphant. In dealing with the shrewish aspect of the part she obeyed the same subtle impulse that she had wisely followed in her treatment of Shakespeare's Katherine: the dress was made to harmonize with the spirit of its wearer. Her shrew was red-haired, high-colored, and like a scorching flame. Set against that brilliant embodiment Jenny O'Jones, which is a farcical episode, inspired a sentiment of wonder that the same woman should be able to invest with a suitable body two such utterly divergent and contrasted souls. The character was made by Mr. Daly, and written by him into his version of a German play, which he named "Red Letter Nights." In that scene Miss Rehan, representing an amiable though wild and mischievous girl, was constrained to adopt the same expedient that Letitia Hardy chooses, in "The Belle's Stratagem," though with a different purpose. Being sought in marriage by a disagreeable old man, the heroine pretends to be a slatternly hoyden, and her singing of a song about Jenny O'Jones, which she declares to contain more than a hundred verses, all of which are alike, discomfits the obnoxious applicant and puts him to flight.

It was a violent expedient of humor—much as if

Rosalind should pretend to be Audrey—but it was exceedingly droll, and seeing that the actress whose art can touch such extremes of character and of poetry as Katherine and Rosalind, Ophelia and Peggy Thrift, Julia and Marian Lea, can also create and sustain an illusion in the domain of downright broad farce, the observer is naturally impressed by that rare and fine capacity which distinctively marks an actor—the capacity of impersonation. It is that faculty, authenticated and made irresistible by personal charm, that has made Ada Rehan a leader in her profession, and has prompted this tribute to the grace, humor, tenderness and beauty of her acting, and to the auspicious worth of her artistic powers.

Acting and Elocution.

It is a common opinion, and sometimes it finds expression, that any person who is self-possessed, and is able to deliver language in an effective manner is, therefore, able to act. There could not be a greater delusion. Self-possession in the presence of an audience, which obviously is essential, comes by experience; but elocution will not make an actor. It is a useful and a charming accomplishment, but in the art of acting it is of secondary importance. The first qualification for an actor must always be the faculty of getting inside of a character, giving to it a body, and presenting it as a truth. Miss Rehan is excellent, even

Acting and Elocution

among the best, as a speaker of English, whether verse or prose; yet, though her elocution were defective, her distinguishing dramatic faculty would remain unimpaired. Just as, in a dramatic composition, the quality that makes it a play and not a narrative is a quality neither literary nor philosophical, neither analytical nor poetic, so in a dramatic performer the quality that makes the actor is neither scholarship, nor logic, nor eloquence, nor ingenuity, but a certain power of being something and doing something, which converts words into actions, and constructs before the eyes of the spectator a moving picture of human life, with its background of materialism and its atmosphere of spiritual mystery. That power of being and doing is the soul of the stage. Those persons who possess it, and those alone, touch the heart, arouse the imagination, and justify and dignify and advance the profession of the actor.

In that large body of writing which is called dramatic criticism, and which has been created and copiously augmented by the futile literary industry of more than two hundred years, it is astonishing to observe how little thought the reader is able to discover that goes to the question of what the actor does and of how he does it. For one page about what Garrick actually did, in any one of Shakespeare's characters, you may find a hundred about what Shakespeare possibly meant. For one writer like Cibber or Tom Davies, who tells you much,

you may find fifty like Tom Brown and Anthony Pasquin, who tell you nothing. Yet were it not for what the actor contributes—investing with a body that soul which the author has conceived—the part of wisdom would be to stay at home and read the play in peace, at a comfortable fireside. It is that which makes certain men and women great in what were else an idle mimicry of serious and substantial things, and it is because they are great in the possession and exercise of that power that the study of their witchcraft is worthy of intellectual attention while it is at hand, and worthy to be seized and commemorated, if possible, before it drifts away. In the presence of such women as Ada Rehan, the great intellects—Tyndall, with all his learning, Gladstone, with all his eloquence, Tennyson, with all his poetic genius—subside to a second place in immediate popular interest. That may be strange, but it is true; and it would cease to be strange if the character, methods, and purpose of the dramatic faculty, together with the enchantment which invests a beautiful woman to whom nature has given it, were more intelligently studied and better understood.

[illegible]



AS "KATHERINE"

III.

ADA REHAN AS KATHERINE.

IN the early part of her professional career, after she joined Mr. Daly's company of comedians, Ada Rehan presented many and various types of the young women of the present day, and in those assumptions of character she gained immediate and unbounded favor, not only by the fidelity with which she copied life, but by the charm with which she ennobled the copy; but it was her impersonation of Katherine, in "The Taming of the Shrew," that decisively established her rank as a great actress of comedy. She subsequently surpassed that embodiment in the more complex, more poetic, more intellectual, and more difficult character of Rosalind, in "As You Like It;" but her expression of Katherine was resplendent and readily appreciable, and, because of its force, vehemence, glitter, and dazzling beauty, that performance would generally be deemed her best. She has no rival in it, and probably she never had an equal. The image of her Katherine will live in memory, and in stage-history, as that of an imperial blonde, tall, lithe, supple, with queenly demeanor, flashing eyes, a proud, scornful countenance, spontaneous posture of command, an impetuosity

that seemed invincible, and a voice that now could cut like a knife, with its accents of sarcasm, and now could ring out like a clarion, in rage and defiance. But into her ideal of Katherine, Miss Rehan, by something in her voice, and by something in her manner, conveyed the suggestion of a loving and lovable woman, latent beneath the shrew—and that was the true charm of the embodiment; for the spectator felt that this glorious creature, with all her violence of temper, could love, and that her love would far excel that of all her silken sisterhood. Even as early as the scene of the wedding-feast her voice, when saying, “Now, if you love me, stay”—in the entreaty to Petruchio—seemed to disclose the capability of tenderness. It was only a flash, but it illumined the heart of the character; and, taken in association with other and kindred denotements, it revealed the nature which renders Katherine’s subsequent conversion or rather development the inevitable consequence of her temperament. As soon as her heart was touched she saw her faults with contrition and humility, and her rude will was tamed. In Miss Rehan’s acting the gradations of Katherine’s submission began with mingled feelings of perplexity, physical weariness, wonder, and fear, in presence of Petruchio’s mad antics, and thereafter her mood became one of demure, almost humorous docility, which was immensely diverting; and at the last she spoke Katherine’s beautiful climax speech, on woman’s duties in the

History of the Shrew

state of marriage, with a simple tenderness, a bewitching grace, a sweet gravity, and a melody of correct yet seemingly artless elocution, beyond all praise. In New York Ada Rehan acted Katherine one hundred and forty-three times, and later she acted it with boundless success in London, in Paris, and in many other cities of Europe.

History of the Shrew.

A play entitled "The Taming of a Shrew" was published in London in 1594. It had been for some time extant and had been "sundry times" acted by the players who were in the service of the Earl of Pembroke. The authorship of it is unknown; but Charles Knight ascribes it to Robert Greene (1561-1592)—that dissolute genius, who is now chiefly remembered as the detractor of Shakespeare and as the first English poet that ever wrote for bread. The German commentator Tieck supposes it to be a juvenile production by Shakespeare himself; but this is a dubious theory. It is certain, however, that Shakespeare was acquainted with that piece, and it is believed that in writing "The Taming of the Shrew" he either co-labored with another dramatist to make a new version of the older play, or else that he augmented and embellished a new version of it which had already been made by another hand. In 1594 he was thirty years old, and he had been about eight years in London theatrical life.

Edward Dowden thinks that Shakespeare's portion of the task was performed in 1597. "The Taming of the Shrew" was acted, by his associates, at the Blackfriars theatre, at the theatre at Newington Butts—which the Shakespeare players occupied while the Globe theatre was being built—and finally at the Globe itself. He never claimed it, however, as one of his works, and it was not published until after his death. It first appeared in the Folio of 1623.

Keightley describes "The Taming of the Shrew" as "a rifacimento of an anonymous play," and expresses the opinion that its style "proves it to belong to Shakespeare's early period." Collier maintains that "Shakespeare had little to do with any of the scenes in which Katherine and Petruchio are not engaged." Dr. Johnson, comparing the Shakespearean play with its predecessor, remarks that "the quarrel in the choice of dresses is precisely the same; many of the ideas are preserved without alteration; the faults found with the cap, the gown, the compassed cape, the trunk sleeves, and the balderdash about taking up the gown have been copied, as well as the scene in which Petruchio makes Katherine call the sun the moon. The joke of addressing an elderly gentleman as a 'young, budding virgin, fair and fresh and sweet,' belongs also to the old drama; but in this instance it is remarkable that, while the leading idea is adopted, the mode of expressing it is quite different."

Source of the Plot

Richard Grant White says: "The plot, the personages, and the scheme of the Induction are taken from the old play, which, however, is as dull as this is in most points spirited and interesting. In this play three hands at least are traceable; that of the author of the old play, that of Shakespeare himself, and that of a co-laborer. The first appears in the structure of the plot and in the incidents and the dialogue of most of the minor scenes; to the last must be assigned the greater part of the love business between Bianca and her two suitors; while to Shakespeare himself belong the strong, clear characterization, the delicious humor, and the rich verbal coloring of the recast Induction, and all the scenes in which Katherine, Petruchio, and Grumio are prominent figures, together with the general effect produced by scattering lines and words and phrases here and there, and removing others elsewhere, throughout the play."

Source of the Plot.

It is evident from these testimonies that, whether Shakespeare recast and rewrote his own work—as Tieck supposes, and as he seems to have done in the case of *Hamlet*—or whether he furbished up the work of somebody else, the comedy of "The Taming of the Shrew" that stands in his name is largely indebted, for structure, to its predecessor on the same subject. Both plays owe their plot to an ancient source. The scheme of the

Induction—a feature common to both—is found as an old historic fact in “The Arabian Nights,” in the tale of “The Sleeper Awakened.” Shakespeare did not know that work; but this tale of imposture—said to have been practiced upon Abu-el-Hassan, “the wag,” by the Khaalfeeh Er-Rasheed—originating in remote oriental literature, and repeated in various forms, may have been current long before his time. In that narrative Abu-el-Hassan is deluded into the idea that he is the Prince of the Faithful, and, as that potentate, he commands that much gold shall be sent to Hassan’s mother, and that punishment shall be inflicted upon certain persons by whom Hassan has been persecuted.

A variation of this theme occurs in Goulart’s “Admirable and Memorable Histories,” translated into English by E. Grimestone, in 1607. In this it is related that Philip, Duke of Burgundy, called the Good, found a drunken man asleep in the street, at Brussels, caused him to be conveyed to the palace, bathed and dressed, entertained by the performance of “a pleasant comedy,” and at last once more stupefied with wine, arrayed in ragged garments, and deposited where he had been discovered, there to awake, and to believe himself the sport of a dream. Malone, by whom the narrative was quoted from Goulart, thinks that it had appeared in English prior to the old play of “The Taming of a Shrew,” and consequently was known to Shakespeare.

Characters of the Comedy

Another source of his material is Ariosto. In 1587 were published the collected works of George Gascoigne. Among them is a prose comedy called "The Supposes"—a translation of Ariosto's "I Suppositi," in which occur the names of Petrucio and Licio, and from which, doubtless, Shakespeare borrowed the amusing incident of the Pedant personating Vincentio. Gascoigne, it will be remembered, is the old poet to whom Sir Walter Scott was indebted, when he wrote his magnificent novel of "Kenilworth"—so superb in pageantry, so strong and various in character, so deep and rich in passion, and so fluent in style and narrative power—for description of the revels with which Leicester entertained Queen Elizabeth, in 1575.

Characters of the Comedy.

In versification the acknowledged Shakespearean comedy is much superior to the older piece. The Induction contains passages of felicitous fluency, phrases of delightful aptness, that crystalline lucidity of style which is characteristic of Shakespeare, and a rich vein of humor. Those speeches uttered by the Lord have the unmistakable Shakespearean ring. The character of Christopher Sly likewise is conceived and drawn in precisely the vein of Shakespeare's usual English peasants. Hazlitt justly likens him to Sancho Panza. The Warwickshire allusions are also significant—though Greene as well as Shakes-

peare was a Warwickshire man; but some of the references are peculiar to the second comedy, and they inevitably suggest the same hand that wrote "The Merry Wives of Windsor." "Burton Heath" may be Barton-on-the-Heath, a village situated about two miles from Long Compton. Knight, citing Dugdale, points out that in Doomsday-Book the name of this village is written "Bertone." Shakespeare's own beautiful native shire—as his works abundantly show—was constantly in his mind when he wrote. It is from the region round about Stratford-upon-Avon that he habitually derives his climate, his foliage, his flowers, his sylvan atmosphere, and his romantic and always effective correspondence between nature's environment and the characters and deeds of humanity. Only Sir Walter Scott, Wilkie Collins, and Thomas Hardy, since his time, have conspicuously rivaled him in this latter felicity; and only George Eliot and Thomas Hardy have drawn such English peasants as his. "Ask Marion Hacket, the fat ale-wife of Wincot," is another of the Warwickshire allusions. Wincot may mean Wilmcote—which Malone says was called Wyncote—where lived Mary Arden, the mother of Shakespeare, in that venerable, weather-beaten structure, in the parish of Aston Cantlow, about four miles northwest of Stratford. And there is a Wincot near the village of Clifford, a few miles to the south.

Mr. Daly's Version

Old Versions.

The version of "The Taming of the Shrew," which for many years has been used on the stage, in one form or another, is the version, in three acts, that was made by Garrick, produced at Drury Lane, and published in 1756, under the name of "Katherine and Petruchio." That version omits several scenes and transposes other parts of the original. An alteration of Garrick's piece, made and long used by Edwin Booth, was published in 1878, with a preface and notes by the present writer. Booth's version is in two acts, and it has been adopted by several other actors. Neither the Garrick nor the Booth book includes the Induction or the under-plot relative to the love of Hortensio and Bianca.

Mr. Daly's Version.

From the beginning of American stage history until the time of Augustin Daly's revival of it, January 18, 1887, with Ada Rehan in her superb and matchless embodiment of Katherine, "The Taming of the Shrew" had not been presented as Shakespeare wrote it. That exquisite actress, Marie Seebach, when she visited America in 1870, produced it, in the German language, under the name of "Die Widerspenstige," in a four-act version, cut and changed; but that did not include the Induction. Mr. Daly did not attempt to give the entire play or the

literal text, but his version includes more than any other that has been at any time tried, and, while presenting the essential portions of the original, makes only such changes as accelerate the movement and sharpen the effect.

The Theme of the Shrew.

On the English stage this comedy has been the parent of several popular plays. Aside from its rattling fun the subject itself seems to possess a particular interest for those Britons whose chief article of faith is the subordination of woman to man. Long ago it became a settled principle of the common law of England that a man may beat his wife with a stick not thicker than his thumb. The ducking stool—a chair affixed to the end of a beam, which rested on a pivot, and so arranged that the culprit, bound into it, could be repeatedly soused in a pond or river—was used in England, to punish a scolding woman, as late as 1809. John Taylor, the water-poet, counted sixty whipping-posts within one mile of London, prior to 1630, and it was not till 1791 that the whipping of female vagrants was forbidden by statute. The brank, a peculiar and cruel kind of gag, formerly in common use, has been employed to punish a certain sort of women, within the memory of persons still alive. Thackeray's caustic ballad of "Damages Two Hundred Pounds" affords an instructive glimpse of the view that has been taken, by

Various Plays on this Subject

British law, of masculine severity toward women. It is not meant that the gentlemen of England are tyrannical and cruel in their treatment of the women; far from it; but that the predominance of John Bull, in any question between himself and Mrs. Bull, is a cardinal doctrine of the English law, and that plays illustrative of the application of discipline to rebellious women have found favor with the English audience.

Various Plays on this Subject.

“Sawney the Scot,” by John Lacy, acted at Drury Lane and published in 1698, is an alteration of “The Taming of the Shrew,” and is not so good a play; yet it had success. Another play derived from this original is “The Cobbler of Preston,” by Charles Johnson, a two-act farce, acted at Drury Lane and published in 1716. A piece, by Christopher Bullock, having the same title, was acted at the same time at Lincoln’s Inn Fields. Both seem to have been well received. John Fletcher’s “Rule a Wife and have a Wife” (1640) is perhaps the most notable type of the popular plays of this class. In that piece Leon pretends meekness and docility, in order to win Margarita, and presently becomes imperative for the control of her. Garrick used to personate Leon, in an alteration of the comedy attributed to his own hand. It is worthy of note that Fletcher, whose views of women are somewhat stern and severe (he was the son of that

Fletcher, Dean of Peterborough, who troubled the last moments of Mary Stuart by his importunate religious exhortations to her, upon the scaffold at Fotheringay Castle), nevertheless wrote a sequel to "The Taming of the Shrew," in which Petruchio reappears, Katherine being dead, with a new wife, by whom he is henpecked and subdued. This is entitled "The Woman's Prize, or the Tamer Tamed," and it was printed in 1647. John Tobin's comedy of "The Honeymoon" (1805), based on ideas derived from Shakespeare, Fletcher, and Shirley, portrays a husband's conquest of his wife's affections by personal charm, irradiating manliness and firmness of character; and this piece is deservedly held in esteem. Petruchio's method is to meet turbulence with still greater turbulence, remaining, however, entirely good-natured throughout the stormiest paroxysms of violence, till at last his boisterous, kindly, rough, sinewy vigor and clamorous tumult overwhelm Katherine and disgust her with the exaggerated image of her own faults.

Scenes and Dresses.

The scene of the Induction is obviously Warwickshire; that of the main action of the comedy at Padua, and at the country-house of Petruchio—who comes to Padua from Verona. The period indicated is the sixteenth century, about the year 1535. The time supposed to be occupied by the action is four days. The name of Shakes-

Scenes and Dresses

peare's shrew is Katharina Minola. The Induction presents the only opportunity that Shakespeare's works afford for showing English costume of his own time. The Italian dresses required for the piece are of styles such as were contemporaneous with the poet. An actor named Sincklo, who is mentioned in the quarto edition of *Henry IV.*, Part Second, and also in *Henry VI.*, Part Third, is supposed to have acted in "The Taming of the Shrew," as well as in those two histories—for the reason that a reference to him occurs in the old play. The line "I think 'twas Soto that your honor means," was originally given to Sincklo. It has long been customary, in acting this piece, to present Curtis, a serving man in the original, as an old woman; and to allot two or three words of speech to the servants who are named by Grumio, in his deprecatory appeal to his master, in the arrival scene.

IV.

ADA REHAN AS ROSALIND.

IN Mr. Daly's production of "As You Like It," first accomplished at Daly's Theatre, New York, on December 17, 1889, an effort was made—and it was attended with unequivocal success—to illustrate that beautiful comedy in a mood of dramatic art and by scenic embellishments harmonious with its spirit of vernal bloom. Every tone and every tint of melancholy was rigorously excluded, equally from the performance and from the picture. The old theory, which mingled pensive sadness with buoyant gayety in the interpretation of that piece, was abandoned. That theory is based in part upon the fact that the theme of the comedy is life in exile; in part upon Orlando's allusion to "the shade of melancholy boughs;" in part upon the mournful cadence of "Blow, blow, thou winter wind;" in part upon the presumption that the prominent figure of Jaques is a sort of pastoral Hamlet; and in part upon an ultra-poetical estimate of the character of Rosalind. Those denotements, considered apart from the context, naturally prompt the studious mind to a sombre view of Shakespeare's design; and in accordance with



Spirit of the Comedy

that view it has been maintained that, with all its glittering vitality, "As You Like It" is a mournful play.

Spirit of the Comedy.

Yet, in fact, the piece neither contains a sad person nor anywhere supplies a current of sad thought. The exiles are as merry as gypsies. Orlando is only hungry when he remarks upon the "melancholy boughs." The plaintive sigh of the winter wind is but a stray note of regret, intensified by Dr. Arne's delicious but sorrowful music. Jaques is in no sense a Hamlet, for not only he does not suffer, but he takes a keen delight in his contemplative rumination and in his faculty of cynical satire. And Rosalind, while absolutely pure and entirely sweet and lovely, is a creature of flesh and blood, neither made of the clouds nor resident in them, and bent upon enjoying, within the limit of right conduct, whatever animal as well as sentimental comfort there is to be enjoyed in her earthly state. In one word, the atmosphere of the comedy is happiness; nor is that fact invalidated by the consideration that Shakespeare's mood, when he wrote it, was tinged with a gravity of thought which, while humorous, did not cease to be severe.

All strong minds are intrinsically grave. All men who see human life deeply and widely, however much they may smile and banter over it, perceive in it much that is painful and sad. Shakespeare, who was more

than thirty-five years old when "As You Like It" was written, had "gained his experience;" and it is distinctly obvious, in the characters of Jaques and Touchstone, and in the words of the First Lord and the Banished Duke, that life for him had lost its illusions, and that while he could treat it with playful toleration and satirical pleasantry, he saw its trouble and its pathos—that taint of evil in human nature which has made and which will perpetuate the warp in human affairs, and which renders invariable and long-continued happiness impossible to man. But the freedom and grace of the composition and the delicate exaggeration to which character, conduct, and events are subjected in it show that it was spontaneously made, with a sweetly humorous drift, and with the intention to create, in its picture of life, an effect of quizzical merriment.

Shakespeare's Mood and Method.

The name of the piece is eloquent of its intention. You are to accept it as it may strike your fancy, whether grave or gay, philosophical or careless, profound or superficial, ardent or cold. Shakespeare could be strenuous when he chose to be; but in "As You Like It" he quizzes and banters, he dreams and drifts, he clothes everything in motley; and in so far as he supplies any incentive that is direct he bids us to "fleet the time carelessly, as they did in the golden world." He took a

Rosalind

romance of his day and he turned it into a comedy. He took it because he saw in the theme—which is a love-story in the woods—an opportunity to reflect unusually charming and quaint aspects of nature in the rosy mirror of pure poetic art. He transfigured it; he embellished it; he introduced into it new material and new characters (Jaques, Touchstone, Martext and Audrey); he suffused the structure with the radiance of his illimitable imagination and his affluent and beautiful style; and he sent his work into the world to be a perpetual fountain of pleasure.

Mr. Daly's Treatment of the Comedy.

Since it is a happy piece, therefore the investiture of it ought to be joyous. That view was taken by Augustin Daly, and in his practical application of that view he achieved the brightest, gayest, loveliest production of "As You Like It" that our stage has known. The scenery made you think of Browning's glowing aspiration, "Oh, to be in England, now that April's there!" Even the time of the incidental music was quickened to harmonize with the abounding and rejuvenating spirit that controlled in the representation—the spirit of bud and blossom and velvet verdure, golden sunshine, fragrant breezes, and ecstatic human vitality.

Rosalind.

Of those symbols, and of the soul which they denote,

Rosalind is the exquisite personification, and therefore in a manifest sense Rosalind is the comedy; and when the comedy is acted the representative of Rosalind must necessarily stand forth as the most conspicuous and important figure in the picture. Shakespeare is not laughing in his portraiture of that delightful and enchanting woman. She was, in his imagination, intended to be spiritually pure, intellectually brilliant, physically handsome, lithe, ardent, and tender—the incarnation of glowing health, bewitching sensibility, passionate temperament, and captivating personal charm. Her distinctive superficial attribute is piquant sprightliness, but beneath that she has a deep heart, and the freedom of her conduct and the exuberance of her wit flow out of her absolute sincerity and innocence. She has not the half-mournful sweetness of Viola, nor the self-centered, stately composure of Portia, nor the tragic intensity of Imogen: she is just the type of a healthful, happy, sparkling woman, predominant by rich, pure, and charming personality, loving dearly and wishful to be loved, and ultimately exultant in the ecstatic consciousness that her natural wish has accomplished its aim. There are persons who appear to resent that they possess bodies, and there are many who seem ashamed of their emotions. Not so with Rosalind. She is exultant in her physical life, her heart is full of tenderness, and what her heart feels her tongue must speak.

Ada Rehan's Ideal of Rosalind

Ada Rehan's Ideal of Rosalind.

That way the character was apprehended by Ada Rehan, and that way—acting it for the first time in her life—she embodied it, charming the observer by the copious and prodigal exuberance of her sweetness and her brilliancy, and winning the honor that is due to royal achievement in dramatic art. The three dramatic conditions of Rosalind—the woman, the woman playing the boy, and the boy playing the woman—could not be more exactly discriminated than they were by her, and throughout them all the soft refinement of the personality was never for an instant frayed or warped by even the least tone of that involuntary coarseness which, under such conditions, excitement is sure to develop in a vulgar nature. The innate delicacy of Miss Rehan's embodiment of Rosalind was the principal ingredient of its alluring captivation. The spectator of her modest perplexity on the score of doublet and hose felt that his spirit was brought into contact with a nature radically good—a nature of which noble sincerity was a cardinal virtue and to which meanness was impossible. Furthermore that delicacy was found to be perfectly compatible with brilliant and incessant sprightliness. Throughout the first act, which passes at court, Miss Rehan made Rosalind interesting by simple loveliness and by a bearing that was invested more with the superiority of genius or of original character than with the distinction of royal

manner. Yet that distinction was not omitted. Her personal fitness for the part was proved in nobility of stature and presence, in opulence of essentially feminine charms, and in sympathetic voice and limpid melody of speech. The act was not used merely as a preparation for getting into male attire. There was ample revelation in it of the sweetness, the passion, and the buoyancy of Rosalind's nature, and Miss Rehan gave a touching expression of the bewildered tremor naturally incident to the first love of a girl's heart. That was in the scene of the wrestling. Later, when Rosalind emerges, in her state of liberty and not of banishment, in the forest of Arden, Miss Rehan's gleeful animal spirits soon began to irradiate the performance, and from that time onward the inspiring glow of happy-hearted raillery never flagged. The relief that Rosalind experiences as soon as she knows that she is beloved by Orlando liberates her into a gentle frenzy of pleasure, and that condition is expressed in Shakespeare by incessant frolic. In order, however, that the mood may not become monotonous or insipid, Rosalind is implicated in the episode of Silvius and Phebe, which is a case of unreciprocal passion, while still another phase of the universal susceptibility is provided in the betrothal of Touchstone and Audrey.

Ada Rehan's Natural Method.

Miss Rehan is one of the most radically natural per-

Mr. Daly's Prompt Book of "As You Like It"

formers that have appeared in our time. No one acts a poetic part with more flexibility; no one speaks blank verse with more of the fluency of a natural utterance; no one delivers prose with a nicer perception of the melody inherent in our language. It is not easy to perceive by what principle Shakespeare was governed in making those alternations of prose with verse that constitute the text of "As You Like It;" but of Rosalind's words, as they were delivered by Miss Rehan, it is true—and it was delightful—that they lapsed into one uniform current of melody, so that no listener remembered that the text is composite. Throughout Rosalind's scenes with Orlando the variety of her limpid elocution, combined with incessant animation of capricious demeanor, sustained the impersonation in a clear light of sparkling piquancy. In Rosalind's rebuke of Phebe—whose subsequent speech to Silvius is such an ample and delicious description of her person—the jocular humor and bubbling glee of the actress reached their height; and when she spoke the epilogue, which she did with zest and finish that gave point and glitter to that inadequate tag, she had vindicated her rank among the great comedians of the century.

Mr. Daly's Prompt Book of "As You Like It."

Mr. Daly's stage version of "As You Like It" restores

to the First Lord—as that of Macready did—the speeches descriptive of Jaques, which ordinarily Jaques himself is allowed to speak. It also restores the two pages and the song that they sing for Touchstone. It retains many scattered passages of the original text. It ends Act II. with the song of the winter wind, instead of ending it with a bit of spoken rhyme. It includes all the music that the author intended should be used. It excludes every touch of coarseness. It rejects the interpolation of “The Cuckoo Song,” from “All’s Well,” which was put into the mouth of the stage Rosalind, in Garrick’s time, in order, apparently, to degrade her. (Mrs. Dancer was the first Rosalind that sang it, in 1767, at Drury Lane.) It preserves every speaking part (in the original piece there are twenty-five of them), except Sir Oliver Martext and the Second Lord. It makes a felicitous rearrangement of incidents in the fifth act. It makes various dexterous emendations—like that, for example, which gives “with bills on their necks” to Le Beau instead of Rosalind, and it abounds with fresh business. It requires two scenes for the first act and the beginning of the second, and thereafter several woodland scenes; and those were painted in springtime tints, and composed with both the instinct and the remembrance of that peculiar rustic beauty which is more deliciously gentle in England than anywhere else on earth. The scene was laid, as usual, in France, to which country the text con-

The Different Views of Rosalind

tains one implicative allusion,* in the reign of Charles VIII.; but "As You Like It" passes in the dreamland of the imagination, and the Forest of Arden that Shakespeare meant, in so far as he meant an actual place, was the Forest of Arden in Warwickshire. And by a skillful blending of set pieces with panorama, the effect was secured of boundless extent and opulent luxuriance in the breezy clearings and sun-dappled glades of the fanciful forest of Arden.

The Different Views of Rosalind.

With the exception of Lady Macbeth no woman in Shakespeare is so much in controversy as Rosalind. The character is thought to be almost unattainable. An ideal that is lofty, but at the same time is vague, seems to possess the Shakespeare scholar, accompanied by the profound conviction that it never can be fulfilled. Only a few actresses have obtained recognition as Rosalind—chief among them being Mrs. Pritchard, Peg Woffington, Mrs. Dancer, Dora Jordan, Louisa Nesbitt, Helen Faucit, Ellen Tree, Adelaide Neilson, Mrs. Scott-Siddons, and Miss Mary Anderson. There are obvious difficulties in the way of giving a fine performance of Rosalind; and yet the character is not obscure. Shakespeare built the comedy of "As You like It" upon the

* Oliver, speaking to the Wrestler says, "I'll tell thee, Charles—it is the stubbornest young fellow of France."—"As You Like It," Act I., Scene 1.

basis of a romance, partly in prose and partly in verse, by his contemporary, Thomas Lodge (it was published in 1592, dedicated to the Lord of Hudson), called "Rosalynde: Euphues' Golden Legacy." That story of a wild girl frolicking in the woods suggested to his imagination the image of the unconventional woman whom free-minded men adore. It is in Celia, and not in Rosalind, that Shakespeare has, according to the text of the original, given the slightly carnal touch of physical exuberance. Celia is fine, but she is not of the fine strain of Rosalind. When Garrick revived the piece she was cast to Kitty Clive, whose strong point was not sentiment. Celia combines force, mischief, and animal piquancy.

Ada Rehan's Gypsy Quality.

The charm of Rosalind is her gypsy charm. She is young, handsome, pure, merry, and noble; and beneath a sparkling outside of nimble wit, smiling levity, and amiably satirical banter she veils a passionate temperament, sensitive to every fine impulse and every lovely influence. The reason why she is not more often embodied in a competent and enthralling manner is that her enchanting quality is something that cannot be assumed: it must be possessed; it must exist in the fibre of the individual, and its expression will then be spontaneous. Art can accomplish much, but it cannot supply

Ada Rehan's Gypsy Quality

the inherent captivation that constitutes the puissance of Rosalind. Miss Rehan possesses that quality, and the method of her art was the fluent method of natural grace. She did not try to be anything more than a woman. She did not grope after abstract meanings. She dashed into the woodland frolic, in a mood of gleeful happiness; and the image of a buoyant womanhood that she embodied was sweetly reckless, because absolutely innocent as well as ardently impetuous. The performance was marked by incessant movement and sparkle, and yet it did not become monotonous or insincere, because it was continuously fraught with suggestion of the pure, simple, happy, and bounteous nature beneath it. Those courtship passages in the forest, wherein the boy plays the woman, drag wearily when Rosalind is not the actual woman of Shakespeare's dream. In Miss Rehan's portrayal they ran with the sparkle of the brook in spring-time. Her spirit was in the personation, and her spirit brims over with its affluence equally of feeling and of frolic. Rosalind is not one of the cold, experimental women who stop short with wishing, not to love, but to experiment by making men love them; she is herself a lover, and the crowning ecstasy of her life arrives in that golden hour when at length she is sure of Orlando's fidelity. Few emotions that women feel are of a more sacred character than the one that must be experienced and conveyed by the representatives of Shakespeare's favorite heroine. Miss Rehan rose naturally to the

height of the character and sustained herself easily at that poise.

Ada Rehan and Mrs. Gilbert.

The omission of Mrs. Gilbert from the cast of "As You Like It," while much regretted, was unavoidable, there being no part for her in the comedy; but the image of that exquisite and admirable actress—the unmatched interpreter of eccentricity, whether serious or comic, in elderly women—will long abide in memory, and will always stand, in the historical record, as intimately and tenderly associated with the professional triumphs of Ada Rehan. And as often as the name of Mrs. Gilbert is remembered, it will also be remembered that no actress of her time surpassed her in kindness of heart or gentleness of manner, the practical goodness that she exemplified, or the affection that she inspired. There is an element equally of pathos and of beauty in the companionship of youthful genius with ancient service and laureled age—a companionship that has been sweetly and touchingly illustrated in Miss Rehan's association with Mrs. Gilbert. In the relations of mimic life, Miss Rehan and Mrs. Gilbert have turned many a lovely ideal to the favor of a still lovelier reality. Those living pictures are become a memory now, growing always more precious and more sacred as we descend into the twilight,

"Where Past and Present, bound in one,
Do make a garland for the heart."



AS. "VIOLA"

V.

ADA REHAN AS VIOLA.

“I’LL serve this Duke.” In those simple words the bereaved and shipwrecked Viola, who must begin life anew, reveals something more than her intention, because she also reveals the steadfast quality—blending patient endurance with buoyant self-control—of her lovely character. Concerning the Duke Orsino she knows only that he is reputed noble, that he is a bachelor, and that he loves the Lady Olivia, who is mourning the death of her father and brother, and who will admit no one to her presence. Viola is not impelled by passion, or by sentiment, or even by curiosity. She must find a new home, and she must obtain subsistence. Her first impulse is to serve Olivia, but that plan is rejected as impracticable. She will seek service in the household of the Duke—for she can sing and can speak to him in many sorts of music—and she will hide her sex, and proceed thither in disguise. A happy chance has saved her from the sea, and meanwhile the same happy chance may also have saved Sebastian, her brother. She will be hopeful and will go forward, and the events of her future shall be trusted to propitious time. She is a sweet, spiritual, constant woman, and she is especially blessed with that

cheerful courage, as to worldly fortune, for which good women are usually more remarkable than men. And she is young, handsome, alluring, and, quite unconsciously, well-fitted to prove victorious.

Characteristic Attributes of "Twelfth Night."

In "Twelfth Night" the dramatic art of Shakespeare, always felicitous, operates with an indolent ease that is delicious. The touch is invariably light. The mood—now tender, now joyous—is natural, careless, seemingly almost indifferent. You are provided with all essential knowledge of the two households of Orsino and Olivia, and yet you hardly perceive how it was that you came to know them, or how it is that they are made to dwell in your mind as pictorial and typical of so much diversified character, so much human nature, and so much representative experience. The scene is shifted frequently from one house to the other, but not with violence or caprice. The changes come about simply and aptly. The persons, almost imperceptibly, drift into their places and into your acquaintance and favor. The style varies, with charming flexibility, from verse to prose, and back again from prose to verse, preserving an absolute harmony with the variations of the theme. All is unforced. All is free and careless—a profusion of wild flowers, an ordered medley of whimsicality, drollery, sentiment, and grace, with abundance of kindly satire and a wealth of

Characteristic Attributes of "Twelfth Night"

genial philosophy involved in it. Both the houses are stately, and over both the poet has thrown a halo of romance. In the palace of Orsino that prince is suffering with the melancholy of hopeless love. In the sober hall of Olivia that cloistered beauty is suffering with grief for her dead brother and father. At the side of Orsino stands the disguised Viola—the page Cæsario—love-lorn for her master's favor. At the side of Olivia stands the saturnine, self-worshipful Malvolio, nursing his conceit that the great lady may yet become his wife. And around those serious figures eddy the vinous revels of stout Sir Toby Belch, the puling capers of silly Sir Andrew Aguecheek, the antics of mischievous Maria, and the romantic adventures of rescued and mystified Sebastian. It is a picture in little of the way of all things. Love is blind and will not see its own comfort, which is close at hand. Self-opinion makes itself a fool, and comes, amid inextinguishable laughter, to utter and irremediable disgrace. Frolic and revel sparkle, for their little moment, and turn to nothing. Irrational fortune scatters her favors wholly without logic. Truth and devotion are rewarded by chance. And motley smiles over all.

"A great while ago the world begun,
With hey, ho, the wind and the rain."

After the action of the piece has opened, several com-

ical situations are devised for Viola, together with several situations of serious perplexity, which mostly tend to create a comic effect for the auditor. In those situations Viola's gleeful spirit is liberated—her irrepressible hilarity, on being expected to play the part of a masculine lover, and her feminine consternation, when confronted with the necessity of combat, being artfully contrasted, for the sake of humorous results.

Felicity of Ideal.

The true note of the character, however, is serious. Viola is a woman of deep sensibility, and that way Miss Rehan comprehended and reproduced her—permitting a wistful sadness to glimmer through the gauze of kindly vivacity with which, otherwise, her bright and gentle figure is artfully swathed. That was the pervading beauty of the impersonation. Those frolic scenes in which Viola participates are consonant with Miss Rehan's propensity for mirth and with her faculty for comic action. She rejoiced in them, and she made the listener rejoice in them. But the underlying cause of her success in them was the profound sincerity of her feeling—over which her glee was seen to play, as moonlight plays upon the rippling surface of the ocean depth. In that embodiment, more than in any assumption of character previously presented by her, she relied upon a soft and gentle poetry of condition, discarding strong emphasis,

Spontaneity of Feeling and Action

whether of color, demeanor, or speech. Her action was exceedingly delicate, and if at any moment she became conspicuous in a scene it was as the consequence of dramatic necessity, not of self-assertion. Lovely reserve and aristocratic distinction blended in the performance, and dignified and endeared it. The melody of Shakespeare's verse—especially in the passage of Viola's renunciation—fell from her lips in a strain of fluent sweetness that enhanced its beauty and deepened the pathos of its tender significance. In such tones the heart speaks, and not simply the warmth of an excited mind, and so the incommunicable something that the soul knows of love and sorrow finds an utterance, if not an intelligible expression. Subtlety of perception naturally accompanies deep feeling. Viola, when, as Cæsario, she has captured the fancy of Olivia, although she may view that ludicrous dilemma archly, and even with a spice of innocent mischief, feels a woman's sympathy with the emotions of her sex, and her conduct toward Olivia is refined and considerate. Miss Rehan was admirably true to the Shakespearean ideal in that particular, as also she was in expressing the large generosity of Viola toward Olivia's beauty. It is only a woman intrinsically noble who can be just toward her prosperous rival in matters of the heart.

Spontaneity of Feeling and Action.

Miss Rehan, in her embodiment of Viola, obeyed the

fine artistic impulse to make no effort. Her performance was as natural and as sweet as the opening of the rose. She allowed the pensive tenderness and the sweet gravity which are in her nature to drift into her portraiture of the character, and to express themselves honestly and simply. Her elocution was at its best—concealing premeditation, and flowing, as the brook flows, with continuous music and spontaneous, accidental variety. She wore the boy-dress with grace. No woman has played the boy better. Her byplay in the scene wherein Viola attends Orsino while he is listening to Feste's song was a sufficient evidence of the inspiration of genius. Her stage business was mostly new. Her appearance was beautiful. Her witchery in Viola did not consist in her action—although that was appropriate, dignified, symmetrical, expressive, and winning—but in her assumption and preservation of a sweet, resigned patience; not despairing, not lachrymose—a gentle, wistful aspect and state of romantic melancholy, veiled but not concealed beneath an outward guise of buoyant, careless joy. The fine instinct with which she thus seized and revealed the soul of Viola, together with the wildwood freedom and limpid fluency of her action and the air at once of sensuous allurement and spiritual loveliness with which she invested her ideal, again manifested a poetic actress of the first order.

ANGELLA



AS "BEATRICE"

VI.

ADA REHAN AS BEATRICE.

The Spirit of "Much Ado."

IN "Much Ado About Nothing" the theme is the cheery, kindly, piquant collision of two natures that are strongly egotistical, buoyant with gayety, exuberant with animal life, and prone to raillery and banter. The portrayal of those persons, Benedick and Beatrice, manifestly was the chief object of the comedy, and those persons are entirely creations of Shakespeare's genius. The poet's original studies for those characters are Berowne and Rosaline, in his earlier comedy of "Love's Labor's Lost," but Berowne and Rosaline are as the shadow compared with the substance, when set beside Benedick and Beatrice. Shakespeare well understood the condition of sensuous tumult that is characteristic of the moods and passions of youth, and in the breezy, careless joy that animates the writing of "Much Ado" there is abundant evidence of the pleasure that he found in diffusing an atmosphere of life, love, and frolic, and in depicting the clash, the gleeful dissonance, the "merry war" between a gay, satirical, quizzical cavalier, and an arch, laughing,

dazzling, tantalizing lady, the representative type of exultant physical happiness and mental freedom. These railers against love and marriage are so much alike that they constantly attract each other, yet they can never be together without a wrangle that is almost a quarrel. It is evident, from the first, that they were born for each other; that beneath their bickering there is a strong, however secret, inclination for alliance; and that, notwithstanding all their jibing and flouting, they will end in perfect concord. This was Shakespeare's central subject, and most adroitly did he build this structure of his rich and exquisite fancy upon the love-story that he found in *Bandello*, or *Ariosto*, or both—the story of *Fenicia and Timbreo*, which is paraphrased in that of *Hero and Claudio*. There is much poetic beauty in the paraphrase, but “*Much Ado*” would possess only a slender dramatic interest, were it not for the animation of movement, the sparkle of pleasantry, and the clangor of wit that eddy around *Benedick* and *Beatrice*, together with the involuntary drolleries of *Dogberry*, *Verges*, and their ancient and most quiet watchmen—characters which also were original with Shakespeare, and which constitute an incomparable group of diversified humorous fools.

The Building of the Comedy.

“*Much Ado*” was written later than 1598, and it was published in 1600. The story of *Hero and Claudio* has

The Building of the Comedy

been traced back to a Spanish romance called "Tirante the White," written about the year 1400, in the dialect of Catalonia. It is found also in the fifth canto of Ariosto's "Orlando Furioso,"* and later, in the twenty-second Novella of Bandello,† translated by Belleforest,‡ and it occurs, somewhat altered, in Spenser's "Faerie Queene,"§ Book II., canto IV. In the "Orlando" the lovers are named Genevra and Ariodant. In Bandello's fable they figure as Fenicia and Timbreo de Cardona. In Spenser's poem the lady is called Claribell, while the villain who contrives her injury is styled Philemon; and the tale is told by Phedon, whom Guyon has rescued from the cruelties of Furor. A play upon this subject was acted before Queen Elizabeth, by the Children of Paul's, in 1582-83. Shakespeare, probably, was acquainted with all those sources of plot, but he seems particularly to have followed Bandello. In the narrative of the Italian novelist, Fenicia, daughter of Lionato, a rich gentleman of Messina, is betrothed to Timbreo, and thereupon Gironde, one of the damsel's rejected suitors—poisoning the mind of Timbreo—declares Fenicia to be unfaithful, and contrives to delude Timbreo with the damnatory

* Louis Ariosto. 1474-1533. † Matthew Bandello. 1480-1562.

‡ Francis De Belleforest. 1530-1583.

§ Edmund Spenser. 1553-1599.

Sir John Harrington, 1561-1612, translated Ariosto, and published his translation in 1591.

spectacle of an apparent nocturnal meeting between the lady and an unknown lover. Timbreo sees a person—in reality one of Girondo's servants, dressed in fine apparel—ascending a ladder, by night, and entering Lionato's house. The trick is so completely transparent that it ought not to succeed, and in actual life it probably would not; but, as a rule, a jealous man may be made to believe anything, and Timbreo, not doubting the treachery and infamy of Fenicia, denounces her to her father, refuses to marry her, and by this cruelty of conduct throws her into a dangerous illness. Lionato, in order to protect the reputation of his daughter, removes her privately to a house in the country, proclaims her to be dead, and conducts her funeral. Girondo, stricken with remorse, then confesses to Timbreo the crime that he has committed, and both of them beg forgiveness at the hands of Lionato. It is finally ordained and agreed that, as a penance, Timbreo shall wed a lady whose face he is not to see till after their marriage, and when he comes to the altar he beholds the lovely Fenicia.

The Characters.

Bandello's tale, translated into French by Belleforest, appears in that writer's "*Cent Historie Tragiques*," published in 1583, and turned into English a little later. Shakespeare has slightly deviated from his original, in the conduct of this part of the plot, and while his changes

The Characters

are occasionally capricious, some of them are significant, as showing the felicity of his dramatic method. The motive imputed to Don John—who is the Gironde of this almost tragic episode—is hatred of Claudio, because of his success. “This young start-up hath all the glory of my overthrow: if I can cross him in any way I bless myself every way.” Shakespeare seems profoundly to have felt the truth that conspicuous merit always engenders enmity, and that this rancor is all the more venomous when the quality of the merit is rather felt than understood. “There is a daily beauty in his life that makes me ugly.” The expedient of making Margaret, when disguised as Hero, address Borachio by the name of Claudio has been questioned, ever since the editorial time of Theobald. Borachio distinctly declares that Margaret “Knew not what she did when she spoke to me,” and that she “always hath been just and virtuous.” She could not have called her lover by any other than his own name, in that stolen interview, without having been privy to the infamous plot against her mistress, and furthermore there was nothing to be gained by recourse to that expedient. It was enough that Claudio “saw this amiable encounter,” and it is explicitly said that he saw it “afar off.” Don Pedro, indeed, says that the “talk” of Hero was heard by both himself and Claudio; but of course he can only mean that they heard a sound of voices: had they been near enough to distinguish words

and tones, they must instantly have known that the voice was not the voice of Hero. In Borachio's conspiring speech to Don John, Act II., Scene 2, the name of "Claudio" is probably a misprint for "Borachio:" the text of "Much Ado" was, obviously, set from the prompt-copy that had been used in the theatre, with all its imperfections. The happiest stroke of Shakespeare's invention was to make the asinine Dogberry and his clod-pole watchmen the chief instruments in discovering the villainy, vindicating the abused heroine, and bringing the love-story to a happy conclusion.

Don John is the evil force—busy, resolute, and relentless—out of which proceeds the whole serious movement of the play. Shakespeare has not elaborated the part, but he has clearly drawn it, and he has given to it all necessary prominence. Don John's nature, essentially mean, crafty, and cruel, is corroded with envy and malice. He is the man who hates goodness because it is good and beauty because it is beautiful—the man who is made bitter and resentful by mere perception or report of merit in another person. He is a villain, and he knows it and exults in it; yet he has been born a prince, and he possesses the manner of his station, and for the furtherance of his bad designs, he will assume the demeanor of blunt honesty; and he is always self-contained and grave.

Beatrice

Benedick.

The stage ideal of Benedick is that of the dashing soldier; but Benedick is not distinctively a soldier, any more than Claudio is, or Don Pedro; and, although he is vivacious and demonstrative when beset with raillery, his constitutional habit is whimsical. Moreover, the type of soldier is not uniform, except in stage custom—for one soldier differeth from another soldier, and there is one glory of the artillery and another glory of the drum major. Shakespeare's men and women show themselves, very distinctly, in their soliloquies, and Benedick, in his soliloquies, is ruminant, fantastic, quizzical, and wag-gish, and by no means of any kindred with Bobadil, Don Cæsar, or Captain Plume. On the London stage the most brilliant representatives of Benedick were Garrick, in the last century, and Charles Kemble in the earlier years of this one. Elliston was accounted excellent in it. Macready acted it, and was said to be "as graceful as a mourning coach in a snowstorm." Conspicuous performances of it in our time have been those of Charles Kean, Lester Wallack, Edwin Booth, Lawrence Barrett, and Henry Irving.

Beatrice.

It is said of Beatrice that "her spirits are as coy and wild as haggards of the rock"—but that must not be taken too literally. Beatrice is neither a virago nor a

shrew, and the old stage custom of making her almost offensively tumultuous and violently aggressive was an abuse. She speaks with airy satire and philosophical composure about "wooing, wedding, and repentance," and her remarks are extremely diverting; but she is no more sapient than other women, when once her heart is touched. She can see a church by daylight—but the daylight sometimes fails, and when the stars come out her sight is not so keen. Beatrice is to be understood as a high-spirited, ardent, affectionate young woman, who longs for love, and yet resents the necessity, in herself, of longing for it. She has provided her mind with the full conviction that she can live without it, and she is equipped with many pungent precepts to that effect. "There was a star danced," she says, "and under that was I born;" and of her merry heart she declares, thankfully, that "it keeps on the windy side of care." There is no great mystery in that aspect of the feminine nature. Beatrice is not one of the "milky rabble;" but underneath her brilliant exterior, her gay, imperious, defiant manner ("Disdain and scorn ride sparkling in her eyes"), she is one of the most affectionate and generous of women. She has long been secretly inclined toward Benedick, as Benedick, in turn, has been secretly inclined toward her—and therefore she is readily awakened, and by a simple stratagem, to the knowledge of her love. That is the ideal interpreted and conveyed by Ada Rehan, who had

Ada Rehan's Acting of Beatrice

the wisdom to apprehend the essential soul of Beatrice, not entirely, or even considerably, from her relation to Benedick, but largely from her relation to Hero. The great moment of the play, for Beatrice, is that of her prodigious, passionate, unspeakable resentment of the dreadful insult that is offered to the pure and gentle girl whom she so tenderly loves. It is as if all womanhood were incarnated in her single person, to rebuke, humiliate, and punish the arrogant injustice of man. Women, usually, are the sternest and most rancorous censors of other women; but women, at their best, may well admire Beatrice, for she is all woman, and the splendid champion of her sex. It is remarkable, in the unerring art of Shakespeare, that all the disguises and defenses of Beatrice are suffered to fall away, at that supreme moment, when her soul stands bare and flames to its full stature. The behavior of Don Pedro and Claudio toward Hero, in the church scene, would not be possible in actual life; gentlemen do not act in such a way toward women; but that part of the story Shakespeare found in Ariosto or Bandello, whence he derived the Claudio and Hero episode, and he has made it tributary to a splendid dramatic effect and has dignified it by his way of treating it. The offense to Hero was needed for the full revelation of Beatrice—as well to herself and her lover as to the auditor of the play; and the dramatic artist herein shows his consummate skill, making the anguish of Hero directly

elicitive of all that is sincere and splendid in the noble womanhood of Beatrice.

Ada Rehan's Acting of Beatrice.

In the production of "Much Ado About Nothing" that was accomplished by Augustin Daly at his theatre in New York, on December 23, 1896, the principal feature was the impersonation of Beatrice by Ada Rehan. It had naturally been expected that this accomplished actress, with all her resources of vitality and all her wealth of tender feeling, would succeed in that character, compounded as it is of light and joy, piquant and tantalizing mischief, noble passion, and the ardent fidelity of an affectionate heart. She had made Katherine an image of truth, to be remembered and treasured as long as any tradition of the stage shall prevail, and—much as the two characters differ—in Katherine there is the potentiality of Beatrice. She more than justified the liveliest anticipation. Her ideal was true, her expression of it firm and splendid, and the embodiment, taking its place among the ripest and happiest of her works, was not less indicative of the clarity and power of her mind than of the affluence of her animal spirits, the delicacy of her womanlike intuition, and the exceeding grace of her dramatic method. In personal distinction, in prodigality of glee, in mental correspondence, and in continuity of impersonation the performance was extraordinary. Miss Rehan carried the scenes

Stage History of the Play

of the "merry war" against Benedick with that profuse and exhilarating vivacity in which she excels, and in the church scene she crowned her triumph, by a magnificent outburst of passion—not turbulent, nor combative, nor hysterical, but that of a woman's outraged mind and suffering heart—which, while it impelled the dramatic action swiftly to a brilliant climax, also operated to illumine the whole character and to disclose it as intrinsically the soul of womanlike virtue and honor.

The long line of fascinating actresses who have embodied Beatrice includes the names of Mrs. Pritchard, Mrs. Nisbet, Mrs. Abington, Fanny Kemble, Ellen Tree, Julia Bennett Barrow, Laura Keane, Rose Eytinge, Mrs. Scott-Siddons, Adelaide Neilson, Fanny Davenport, and Ellen Terry.

Stage History of the Play.

The first folio reprint of "Much Ado," 1623, indicates that Dogberry was first acted by William Kempe—probably also the original representative of Bottom—Verges by Cowley, and Balthazar, with the lovely song of "Sigh no more, ladies," by Jack Wilson. When first printed in the quarto form the text of this piece was not divided into acts, but in the folio of 1623 those divisions were made. The play appears to have been successful from the beginning of its career, and within the century now drawing toward a close it has been a favorite, equally

with the actors and the public. Its period is a little before the middle of the sixteenth century (1529-1535). The last war in which the Italians, under Spanish dominion, participated came to an end in 1529, and Charles V., of Spain, who then assumed the crowns of Naples and Sicily, made a triumphal entrance into Palermo and Messina in 1535—events to which there seems to be a reference in the opening scene. That reference denotes the period, and so prescribes the scenic environment of the drama. The stage history of the play during its first century is obscure. Genest records that, when produced at Lincoln's Inn Fields on February 9, 1721, "Much Ado" had not for thirty years been acted, and he adds that when the comedy was thus revived the cast was probably this:

Benedick, Ryan; Beatrice, Mrs. Cross; Claudio, Leigh; Hero, Mrs. Seymour; Don Pedro, Boheme; Leonato, Quin; Dogberry, Bullock.

The same annalist furnishes the following chronicle of the productions of "Much Ado" that were accomplished upon the London stage within the ensuing hundred years:

Lincoln's Inn Fields, February 9, 1721; Covent Garden, May 25, 1739; Covent Garden, March 13, 1746; Drury Lane, November 14, 1748; Covent Garden, November 8, 1774; Drury Lane, November 6, 1775; Drury Lane, February 10, 1778; Covent Garden, December 31, 1779; Covent Garden, November 2, 1785; Covent Gar-

Stage History of the Play

den, April 11, 1787; Haymarket, May, 25, 1787; Drury Lane, April 30, 1788; Covent Garden, September 18, 1793; Covent Garden, October 6, 1797; Covent Garden, November 2, 1803; Covent Garden, November 28, 1817.

A notable cast of "Much Ado About Nothing" was provided at the John Street Theatre, New York, on May 30, 1796:

Benedick, John Hodgkinson; Don Pedro, John Johnson; Don John, Hallam, Jr.; Leonato, Joseph Tyler; Claudio, Cleveland; Dogberry, Lewis Hallam; Verges, Joseph Jefferson; Beatrice, Mrs. Johnson; Hero, Mrs. Cleveland; Ursula, Mrs. Munro.

This cast is preserved by Ireland. The performance was for Hodgkinson's benefit, and Ireland expresses the belief that this is the earliest record in existence of an American representation of this comedy. The Jefferson mentioned in the cast was the grandfather of Joseph Jefferson (Rip van Winkle).

When Fanny Kemble first came to America, "Much Ado" was included in her repertory, and it was acted at the Park Theatre, September 25, 1832, cast as follows:

Benedick, Charles Kemble; Don Pedro, Peter Richings; Don John, Thomas Flynn; Leonato, John H. Clarke; Claudio, Thomas Barry; Antonio, John Fisher; Borachio, T. H. Blakely; Dogberry, James P. Wilkinson; Verges, John Povey; Balthazar, Jackson; Beatrice, Fanny Kemble; Hero, Mrs. Sharpe.

The elder Wallack produced "Much Ado" at his Lyceum (the Broome Street and Broadway house), on October 18, 1852, with this cast:

Benedick, J. W. Wallack; Beatrice, Laura Keene; Claudio, Charles Walcot; Hero, Mrs. C. Hale; Don Pedro, John Lester (Wallack); Leonato, C. K. Mason; Don John, H. B. Phillips; Borachio, Seguin; Dogberry, William Rufus Blake; Verges, Charles Hale.

When "Much Ado" was produced at Daly's Theatre, New York, December 23, 1896, the cast stood as follows:

Don Pedro, Herbert Gresham; Don John, Sidney Herbert; Claudio, John Craig; Benedick, Charles Richman; Leonato, George Clarke; Antonio, Tyrone Power; Borachio, William Haseltine; Conrade, Hobart Bosworth; Balthazar, Neil McCay; Sexton, George Lesoir; Dogberry, William Griffiths; Verges, William Sampson; Sea-coal, Deane Pratt; Oatcake, Robert Sheppard; A messenger, Frederick Truesdell; Friar Francis, Edwin Varrey; A boy, Clara Emory; Beatrice, Ada Rehan; Hero, Nancy McIntosh; Margaret, Marie St. John; Ursula, Mrs. G. H. Gilbert.



HARTLEY'S BUST OF "KATHERINE"

VII.

ADA REHAN IN SEVERAL SHAKESPEAREAN CHARACTERS.

Julia.

THE thing that is perfectly well done seems always easy to do. The finer the quality of art the more spontaneous appears to be its method. Ada Rehan's impersonation of Shakespeare's Julia was definite in design, distinct in form, flexible in movement, sustained with exquisite repose and grace, and marked with the ease of spontaneity. That completeness of identification was the close denotement of her genius, her intuition, her conscientious study, her facility of constructive art, and her versatile executive power. The "fine issue," as Shakespeare said, is the sign of the spirit that is "finely touched." Aside from all seeming, a performance of Shakespeare's Julia, which imparts to her a clear and lovely distinction among his heroines, can be no easy matter. The character, like every other character in "The Two Gentlemen of Verona," is a sketch. The performer of it must fill it out, sharpen its lines, deepen its tints, make it substantial, and invest it with allurements, and must do that with no aid of action and with only limited resources of situation, language,

and picture. Julia has scarcely anything to do; yet Miss Rehan, without being in the least intrusive, filled the play with her presence. Not a single detail was overwrought. The part was never thrust into undue prominence. The spirit of the actress was that which not advances but retires. Yet the effect was that of a spacious and splendid nature—of opulent womanhood, beauty, and truth. A delicious, enchanting personality pervaded the piece. Julia conquers by condition rather than deed—by what she is rather than by what she does. Miss Rehan made her gentle, even in her raillery, and so mild in temperament and ingenuous in manner that her assumption of petulance could not conceal the drift of her affection or the warmth of her heart. The action toward the love-letter and the resolve to follow the vagrant Proteus were purely womanlike, and the soliloquy upon Silvia's portrait was spoken with a depth of feeling and a wistful tenderness that carried it directly to the heart. One of the most admirable qualities in Miss Rehan's acting is that of poetic suggestion. In Julia she embodied a richly beautiful and ardently loving girl, whose mind is not less magnanimous than it is purely moral, and whose fidelity is of that heroism which neither unkindness nor ingratitude can defeat. No stronger proof of her superiority as an actress could be afforded than her performance of Shakespeare's Julia. She has acted supremely well in greater characters, but in those greater characters

Katherine, Rosalind, and Viola

there are wider opportunities. It is easier to succeed with Rosalind than with Julia.

Katherine, Rosalind, and Viola.

Ada Rehan has acted Katherine, in "The Taming of the Shrew," with such fire and brilliancy, such indomitable power and such enchanting grace of womanhood, that the part is exclusively her own—so that in theatrical history her name will be as closely identified with Katharine as that of Adelaide Neilson is with Juliet, or that of Siddons with Lady Macbeth. Prior to her time, "The Taming of the Shrew," when played at all, was played as a noisy farce, for the sake of Petruchio. Miss Rehan restored it to the stage as a comedy. Her impersonation of Rosalind in "As You Like It"—a striking contrast to Katherine—interpreted that character as essentially and deliciously human, and separated it, at once and finally, so far as the present generation of playgoers is concerned, from all the old scholastic theories of a vague and cloudy abstraction. As Viola, in the "Twelfth Night"—a character as essentially delicate and elusive as Rosalind is strong and brilliant—she revealed yet another side of her nature, weaving with spontaneous grace the gentle spell of wistful melancholy, ingenuous glee, and soft allurements. Seldom in stage experience has it been reserved for the same actress to be victorious in presenting characters so essentially unlike as those three of the women of Shakespeare.

Mrs. Ford and Helena.

Miss Rehan has also impersonated the frolicsome Mrs. Ford, in "The Merry Wives of Windsor," the sparkling Princess of "Love's Labor's Lost," and the passionate, gentle, forlorn Helena of "A Midsummer Night's Dream"—the latter, one of the most exacting of Shakespeare's heroines, because she must be made, as Miss Rehan made her, sympathetic and winning, while at the same time she is depicted as the victim of bitter self-conflict, under the stress of amatory infatuation. To have made each of those figures distinct, to have interpreted each character, making it no less charming than clear, and to have spoken the lovely language of Shakespeare in tones that were soothing to hear and that are precious to remember, is to have gained a laurel that cannot fade, and to have been a blessing that will always be cherished. There were many merits in Augustin Daly's sumptuous revival of Shakespeare's neglected comedy of "The Two Gentlemen of Verona," but the chief beauty of it was Miss Rehan's poetic personality, which animated the fabric and fused all its scattered charms into one ideal of womanlike loveliness and grace.

Miranda.

On April 6, 1897, at his theatre in New York, Mr. Daly produced "The Tempest." Miss Rehan was then resting, but on April 19 she reappeared and impersonated Miranda

Miranda

—giving a performance at once delicious to the senses and noble to the mind. In a spritual point of view the predominant quality of *Miranda* is innocence, but physically she must fill the ideal of a beautiful woman. Miss Rehan removed the character from insipidity and made it an image of natural happiness. A simple manner was consistently preserved, and the poetical language was spoken with delicious purity of articulation and with exquisite grace. An intermittent touch of seeming involuntary playfulness made the embodiment piquant with a young girl's joy. In Miss Rehan's treatment of *Miranda*'s first prospect of Ferdinand, in her frank consent to be his wife, and in her rapture of wonder at the first sight of Alonzo, Sebastian, and the rest of the nobles, ingenuous directness and bland, innocent, open exultation—the same tantalizing, bewitching quality, frankly humorous in its effect, which in recent years has composed the entire character of *Galatea*, and given to it a theatrical success—was the vitalizing attribute. Simplicity, the lovely crown of all art, has not at any time been more completely exemplified than by this rare actress, in this most exacting trial of her professional resources and elemental power. The character of *Miranda* is perhaps more a dream than a fact, and more a passive image than an active personality; but it requires the intuition of genius for its perception, together with a rare nobility of physical womanhood, for its adequate

embodiment. The stage records show Miss Rehan in sixteen of the women of Shakespeare. In some of them—such as Katherine, Rosalind, and Viola—she has shown more power and exerted a greater enchantment; in no one of them has she been more true than in Miranda.

History of "The Tempest."

"The Tempest" may well be accounted one of the most beautiful, as certainly it is one of the most spontaneous and original, of all the productions of Shakespeare's genius. By many scholars it has been accounted his last play; but the weight of authority assigns "Henry VIII." to a later date, and also "A Winter's Tale;" while it places "Cymbeline" in the same year with "The Tempest"—namely, 1610–11. It is believed that "A Winter's Tale" was written in 1611 and "Henry VIII." (in part by Shakespeare and in part by John Fletcher) in 1613. Those pieces, the latest fruits of Shakespeare's mind, were not published until 1623, when they appeared in the first Folio, commonly called "The Players' Edition."

In the century that followed the discovery of the American continent the minds of Europeans were frequently excited by the announcement of new wonders. The marvelous exploit of Columbus had awakened a bold spirit of adventure, and the names of Vasco da Gama, Ferdinand Magellan, Sebastian Cabot, Francis Drake, Walter Raleigh, and other navigators remain as memo-

History of "The Tempest"

rials of an age of discovery that produced a great change in the aspect of the world, expanded the scope of human knowledge and thought by the constant presentation of new objects, and laid the foundation of those marvels which have emanated from modern science. That age of discovery is indirectly indicated by "The Tempest." This play may have been suggested to the poet by various current tales relative to a great storm which in 1609 scattered and destroyed a fleet of nine ships, with five hundred people on board of them, commanded by Sir Thomas Gates, Sir George Somers, and Captain Newport, on the shores of Bermuda—described as an "isle of divells." While the people of England were yet impressed by stories of the adventurers who had traversed distant regions—such, for instance, as the account of "men whose heads stood in their breasts," in Raleigh's "Voyage to Guiana in 1595"—a fearful tempest swept the English coast (1612), destroying many ships, and creating a terror so general that public prayers were ordered in the churches. That appalling visitation may, perhaps, also have stimulated Shakespeare, in the composition of a drama which should combine a theme of the day with those wonders of far countries which were received as facts by the credulous masses—although there is some reason to believe that "The Tempest" had already been written when that calamity occurred. The belief in sorcery and witchcraft, which, at that period, prevailed

Stage Record of "The Tempest"

required for a performance of the comedy—that is to say, about three hours.

Stage Record of "The Tempest."

As to the measure of popularity that "The Tempest" enjoyed in the lifetime of its author there is no authentic information. Since the revival of the English drama, at the Restoration, it has never been a favorite in the theatre. Genest records only eleven revivals of it, upon the London stage, between 1667 and 1786—a period of 119 years—and six of those eleven productions offered, not Shakespeare's comedy, but a grossly garbled version of it, made by Dryden and Davenant (1674). That alteration of it introduces a sister to Miranda, a youth who has never seen a woman, and a female monster, called Sycorax, who is a sister to Caliban. It also augments the musical part, and it ends with a Masque. Portions of the Dryden-Davenant piece appear to have been "conveyed" from an earlier play, by Calderon. Garrick turned "The Tempest" into a musical piece in 1756, and Sheridan made a musical piece of it in 1777. John Philip Kemble made two acting versions of it, upon the basis of the Dryden and Davenant book, in 1789 and 1806—producing the first at Drury Lane and the second at Covent Garden. Macready brought it forward, in a magnificent way, at Covent Garden on October 13, 1838, and it then held the stage, intermittently, for fifty-five nights,

more or less throughout society, had disposed the public mind in favor of supernatural subjects, and among the audiences who first witnessed "The Tempest," many doubtless, with ready credence, accepted as facts the prodigies employed in it. But apart from the superstition of the times, to which the play may have partly owed its origin, the genius of Shakespeare had other and higher motives, and he has herein created one of the most fascinating works of imagination that ever sprang from the human mind.

The comedy has no particular locality: its action passes in "an uninhabited island" in the wide ocean of the imagination. The plot, the characters, the action and the language are exclusively and absolutely the work of Shakespeare, and not, as in various plays of his, based, to some extent, on the dramas and narratives of others. "The Tempest" was acted before the court of King James I., at Whitehall.

This comedy has usually been interpreted as allegorical, and many fantastic significations have been derived from it. Prospero is taken for Shakespeare himself; no doubt, in Prospero, Duke Vincentio, and Theseus we do obtain a glimpse of the poet's personality. There was no Quarto of "The Tempest," and in the Folio it stands first. The text is exceptionally accurate. The play is the shortest of Shakespeare's dramas, excepting "The Comedy of Errors." The time covered by the story is about that

and drew an average income exceeding two hundred and thirty pounds a night. Recording its withdrawal, on June 3, 1839, Macready wrote: "I look back upon its production with satisfaction, for it has given the public a play of Shakespeare's which has never been seen before, and it has proved the charm of simplicity and poetry." Charles Kean effected a beautiful revival of "The Tempest," in the season of 1857-58, at the Princess' Theatre. Samuel Phelps included it in his revivals at Sadler's Wells. Of late years it has not been offered in London.

On the American stage this comedy was first presented on May 31, 1786, at the John Street Theatre, New York, with Hallam as Prospero; and it recurred at the same house on December 7, 1791, Hallam still acting the magician; as also he did when the piece was first given at the old Park Theatre, on June 14, 1799. Jefferson, grandfather of the present Joseph Jefferson, played Stephano on the latter occasion. On June 8, 1808, it was performed at the Park, for Dunlap's benefit. After that we hear no more of it until May 4, 1835, when it was produced as an opera, at the old Bowery Theatre, in the days of the promising tragedian, David Ingersoll, and the admired comedian, Gates; the former played Prospero, the latter Trinculo. The lovely Mrs. Austin was Ariel. Nearly twenty years later, on April 11, 1854, Burton effected a superb production of "The Tempest" at his theatre—then in Chambers Street—using the original text

Spirit and Drift of "The Tempest"

and the music by Arne and Purcell, augmented by that of Halevy. Burton played Caliban—a great performance. The cast included Charles Fisher as Prospero, George Jordan as Ferdinand, Tom Johnston as Trinculo, Placide as Stephano, and Miss Raymond as Miranda. John Gilbert was conspicuously excellent as Caliban, but he never played it in New York: that fine performance is one of the treasured legends of the Boston stage. On March 31, 1869, "The Tempest" was well presented at the Grand Opera House by C. W. Tayleure, with E. L. Davenport as Prospero and William Davidge as Caliban.

Spirit and Drift of "The Tempest."

The imperial dignity of Shakespeare's mind is nowhere more conspicuous than in the comedy of "The Tempest." His mood is the final, essential, completely victorious and magnanimous mood of the poet—who, universal in perception and affluent in sympathy, desires nothing for himself, but looks on all things as a gentle observer, and speaks only the word that will at once glorify this world and soothe its human inhabitants. The plan and drift of human life are not to be comprehended; but all the creatures involved in its mysterious scheme are the fit objects of sympathy, tolerance, and cheer; and, whatever it may all mean, it will all soon be over. A strain of infinite tenderness and pity runs through "The Tempest;" but even more touching than this is its solemn undertone of

conviction of the evanescence of mortal things. The visitor to Westminster Abbey, standing in Poet's Corner, sees the statue of Shakespeare, which was placed there more than a hundred and fifty years ago, and, as he reads the written scroll in the marble hand of the poet, is more than ever touched and impressed by the lofty words of Prospero,* which have been fitly chosen to voice the moral of all philosophy and the lesson of all experience.

“The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind.”

There are plays that surpass “*The Tempest*” in intellectual stature and passionate power: there is no play that surpasses it in grandeur of spiritual serenity, absorbing interest of romantic fable, felicitous contrasts of serious and humorous character, nimble play of delightful fancy, opulence of delicate invention, fluency of melodious diction, and loveliness of ideal. For the character of Miranda alone—that matchless crystallization of feminine enchantment—the world's obligation to Shakespeare is inexpressible. The opulence of the play in charity and

* It is upon the Shakespeare monument in the Abbey that the familiar variation of this fine passage occurs :

“And, like the baseless fabric of a vision,
Leave not a wreck behind.”

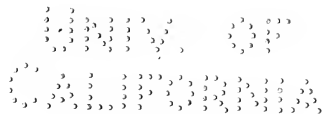
Mr. Daly's Stage Version

magnanimity makes it as human and noble in spirit as it is beautiful in poetic conception, while its style is a wonder of spontaneity and eloquence.

Mr. Daly's Stage Version.

Mr. Daly's production of "The Tempest" was potential with various physical attributes—with ingenious and striking scenic effects; sharp alternations of storm and calm; the airy flights of spirits; the emergence and dissolution of fairy shapes, and a wonderful display of harmonies of color, reinforced and made enchanting with melodies of delicious sound; but its superior, pervasive, triumphant charm was a high influence of poetry, proceeding from the heart of it—an influence such as always fills the mind with beauty, and leaves it calmed, ennobled, and refreshed. In his stage version of the comedy Mr. Daly has considerably condensed the text, bringing the essentially effective portions of the play within the limit of four acts. The opening, which is the shipwreck, was managed without dialogue, but to an accompaniment of grand and thrilling music, and upon the submergence of the vessel, as the storm drifted away, the disclosure of the magician and his daughter, upon a crag overlooking the sea, completed a picture, at once emblematic and sublime, which will be remembered among the perfect triumphs of stage art. The colloquy then began, with Miranda's appeal to her father, and from that moment

until the end the scene was one succession of lovely pictures, and the movement never flagged. Act First closed with Ariel's free and careless "Come Unto these Yellow Sands;" Act Second, with the vocalism of the spirits that harass Caliban and his drunken companions; Act Third, with the Masque of Ires, Ceres and Juno; and Act Fourth, with the dissolving view of Prospero's cave and the approach of the enchanted ship upon the peaceful sea. The famous love scene of Miranda and Ferdinand—the most delicate thing of the kind ever written—occured in Act Second; and to that act was restricted most of the exposition of the earthlike yet poetic Caliban, the bibulous butler, and the droll, meditative jester. The scope of Caliban was somewhat lessened — and that, perhaps, may be regretted; for in all Shakespeare there is no study of character more suggestive than the portraiture of that brutish creature, the hideous, malignant clod of evil, in whom, nevertheless, the germs of intelligence, feeling and fanciful perception are beginning to stir. A little of him, however, may be deemed enough for the clear light of the stage. "'Tis a villain," says Miranda, "I do not love to look on."





AS "MISS HOYDEN"

VIII.

ADA REHAN IN OLD ENGLISH COMEDY.

“The Belle’s Stratagem.”

“THE BELLE’S STRATAGEM” is almost the only one of Mrs. Cowley’s comedies that has practically survived; and Mr. Daly’s version of it, while omitting the most of two acts, preserved its story and its essential elements. Mrs. Cowley was a charming woman—talented, refined, sprightly, and of affectionate disposition and gentle manners. That might have been gathered from her writings, even if it had not been recorded. Ideals of character and conduct inevitably indicate the nature from which they spring. The persons in “The Belle’s Stratagem” are representative, and they manifest what their author considered to be best and most delightful in life. Letitia Hardy is an enchanting beauty, luxuriant in health and spirits, unconventional, capable of fond love, but also capable, as she declares, of being the soul of whim and the spirit of variety, and of resenting ill-treatment by an impetuous and scornful defiance of the proprieties and the world. Doricourt, though a man of pleasure, is a man of principle—young, handsome, ardent, gay—and he will take the world lightly, doing no harm in it, but making merri-

ment all around him. If a misfortune falls upon him, he says, it will sink at once to the bottom of his heart, like a pebble in the water, and leave the surface unruffled. Mrs. Racket, the qualified flirt, is the incarnation of good-natured vivacity, and there are few lines in comedy that have a neater point than her remark, to the perplexed cavalier, that if he is really resolved to visit the other world he may as well take one night of pleasure in this. All along the current of the play there are kindred denotements of the healthful and vivacious spirit beneath it. Flutter, who is all that his name implies, fails not to please with that quality of buoyant mirth; and nowhere so fully as in one sentence, spoken by him, has the writer conveyed the characteristic tone of her mind. "Your wise men," exclaims Flutter, "are the greatest fools upon earth—for they reason about their enjoyments and analyze their pleasures." It is more than a hundred years since that was said; and the wise men are still reasoning and analyzing, and still the roses bloom.

Glitter and Artifice.

Sprightly and blithe was Mrs. Cowley, and full of joy is her comedy of "The Belle's Stratagem," and the audience of to-day heeds no more than did the audience of her period that the work is neither original nor probable. Congreve and Farquhar were not unremembered in Mrs. Cowley's time, and her style was modeled after those

Letitia Hardy

brilliant originals. "The Belle's Stratagem" is reminiscent of Congreve's "Love for Love" and Farquhar's "Inconstant." The same situation recurs. The boy and the girl have been betrothed; but the young man and the young woman insist upon the romance of their youth, and there can be no marriage unless there is also love. The lady will act the gawk, and thus will change her swain's mood from indifference to aversion; and then, as a stranger, masked and disguised, she will attract and fascinate him. The youth will act the lunatic, in order to escape from his dreaded marriage, and at last will go almost distracted with joy to find himself tricked into a union with the woman whom he loves. That was a favorite theme with the writers of English comedy in the last century. The gentleman often goes mad in jest, and the lady often stoops to conquer. In "The Belle's Stratagem" the manner is artificial and the expedients are improbable; but the artificiality is consistently sustained, and you understand that you are looking, not at actual life, but at a delicate exaggeration of it—of which, at the same time, the elements are real. Your logic would readily invalidate the rationality of Letitia and Dori-court; your senses perceive them as delightful and lovable human creatures.

Letitia Hardy.

Ada Rehan obtained a triumphant success as Letitia Hardy. Her portrayal of Letitia's assumed awkwardness

was easily perfect. Her adroit use of the Milkmaid song cast a glow of delicious humor, commingled with the perplexing spell of latent refinement, over that image of rosy rusticity; and it was quite possible to sympathize with Doricourt's bewilderment, when he said that he had seen in her eyes an expression that seemed to mock the folly of her lips. The essential attribute of Letitia Hardy is feminine fascination, and that was imparted by Ada Rehan to every fibre of the embodiment. In the masquerade scene the victorious air was sustained with inflexible refinement and undeviating grace; and those exquisite speeches about the ideal woman—so easily spoiled, so difficult to deliver—came off in rippling tones of a most musical voice and the most melodious English now heard upon our stage. In demeanor, likewise—in the preservation of stateliness and high-bred isolation—the actress was at her best and unimpeachable. No one of her predecessors as Letitia Hardy—looking back as far as the springtime of Julia Bennett Barrow—has acted the part with a more intrinsic loftiness of womanlike spirit, with more dignity and grace of bearing, or with a more fortunate assumption of rustic silliness in the hoyden scene; and no one of them has made it so essentially diffusive of womanlike allurements.

Feminine Fascination.

In that particular the characteristic embodiments of

Feminine Fascination

Miss Rehan have seldom been equaled. The secret of that allurements is elusive. Among its elements are absolute sincerity, the manifest capability of imparting great happiness, triumphant personal beauty, which yet is touched and softened by a wistful and sympathetic sadness, and that controlling and compelling instinct, essentially feminine, which endows with vital import every experience of love, and creates a perfect illusion in scenes of fancied bliss or woe. The piquant aspect of the character of Letitia Hardy was heightened and made the more delightful in Miss Rehan's impersonation, because of the emphasis that she laid upon its gravity, making the personality genuine and imparting to Letitia's stratagem a momentous importance. In actual life no woman ever really approves of levity and laughter over affairs of the heart. Those are serious things; and throughout all her performances in artificial comedy, whether old or new, Miss Rehan has been felicitous beyond precedent in her fidelity to that instinct of earnest womanhood. The common practice of the stage has been, in such characters as Letitia, to aim only at sparkle and dash. The victorious excellence and artistic superiority of Miss Rehan's assumption were obvious in its union of glittering impetuosity and merry witchery with womanlike tenderness of heart, and the many sweet ways and innocent wiles with which a loving woman involuntarily commends herself to the object of her love. The embodiment was not a frolic,

but a round, coherent, truthful, fascinating portrayal of human nature.

"Miss Hoyden's Husband."

"Miss Hoyden's Husband" is an adaptation, in one act, made by Augustin Daly, of Sheridan's comedy of "A Trip to Scarborough," and it gives still another proof that a soul of goodness is existent in things that are evil. This is the second distillation of Sir John Vanbrugh's tainted comedy of "The Relapse"—first acted in 1697, at Drury Lane. That piece was written as a sequel to Cibber's comedy of "Love's Last Shift," then a novelty and a favorite. Cibber, although he was a profligate, wished to improve the moral tone of the theatre in his time, and in "Love's Last Shift" he had depicted a married libertine redeemed by reason and virtue, and reinstated in reputable and happy domestic life. Vanbrugh seized upon the same set of characters and therewith portrayed the husband's relapse into licentiousness; and that he did with such flexibility and affluent ease of style, such animal ardor, such vigor of humor, and such a voluble flow of witty and piquant conversation that his play succeeded, notwithstanding its depravity, and kept its place upon the stage for a long time. Cibber's character of Sir Novelty Fashion, the representative coxcomb of quality, becomes Lord Foppington in Vanbrugh's piece; and Cibber, who had distinguished himself in the one part,

Sheridan's Adaptation

obtained special fame in the other; so that he retained the character, introduced it into his later comedy of "The Careless Husband," and continued to act it to the end of his days—satirizing in it every new form of folly as it arose. "The Relapse" is composed in a fluent strain of animation, and it provides fine opportunities for acting; but it is not the less a pernicious play for being full of ability and sparkle.

Sheridan's Adaptation.

Such a piece could not survive. When a wholesome morality resumed its sway in England, after the delirium of reaction against Puritan fanaticism under the Commonwealth had spent its force, that work, together with its kindred in general, was discarded from the theatre. Sheridan, in a later age, tried to save what was good in it, but tried in vain. His alteration of it, "A Trip to Scarborough," was the first piece that he contributed to the stage after he became manager of Drury Lane, and he shows his motive in the words that he has assigned to one of the characters. "It would surely be a pity," says Loveless, "to exclude the productions of some of our best writers, for want of a little wholesome pruning, which might be effected by any one who possessed modesty enough to believe that we should preserve all we can of our deceased authors, at least till they are outdone by the living ones." On the first night of "A Trip to Scar-

borough'' Miss Hoyden was played by Mrs. Abington, Berinthia by Mrs. Yates, and Amanda by Mrs. Robinson—a remarkable trio of talented beauties. Lord Foppington was acted by Dodd. It is recorded by W. C. Oulton that the performers were extremely inattentive and factious: and, indeed, Sheridan's piece seems not then, nor ever since, to have been much esteemed. Only four trials of it were made in the first forty years of its existence, and each of them was brief, and it has seldom been attempted since. Moore records his surprise that Sheridan should ever have hoped to be able to defecate such dialogue as that of Vanbrugh, and yet leave any of the wit behind, and he notes that the very life of such characters as Berinthia is their licentiousness, and that Sheridan's fresh touches upon his original are more in the style of his farce than his comedy. The work lingered—for the part of Miss Hoyden was adopted by the fascinating Dora Jordan, in 1786, and pretty Mrs. Mardyn played it in 1815.

That piece Mr. Daly revised and still further purified. There was but one way to deal with the subject, and the judgment and taste of Mr. Daly did not fail to perceive and to choose it. The intrigues of the roués and married rakes have been rigidly excluded. All that is pure and artless in the character of Miss Hoyden was preserved. The stress was laid upon the element of frolic, and "Miss Hoyden's Husband" was proclaimed

Sincerity and Charm

and represented as a farce—and yet it was so represented as not to sacrifice its fidelity of suggestion as a sketch of old-time manners.

Sincerity and Charm.

Ada Rehan embodied Miss Hoyden. The part is what its name implies, and Miss Rehan's personification of it was a sweet, piquant image of abounding health, buoyant spirits, girl-like capriciousness, and tantalizing charm. There has always been a tendency, in the current of disquisition upon dramatic affairs, to magnify the past, and in some respects that is as justifiable as it is natural. There were heroes before Agamemnon and beauties before Helen of Troy. But when we look into the distance it is only the high peaks that we discern, and it is well sometimes to perceive excellence that is neither distant nor dim. Such an actress as Ada Rehan not only perpetuates the tradition of Mrs. Oldfield, Mrs. Abington, Mrs. Woffington, and Mrs. Jordan, but diversifies and adorns them with a brilliance of her own. That actress is no puny and gelid nature, cold, cautious, conventional, commonplace, but a frank, genuine, vital woman—tremulous with sensibility, ardent with feeling, and piquant with a myriad of changing moods, pretty ways, and artless peculiarities; one who, with all her gypsy wildness, is yet able to express herself by a definite dramatic method, and in symmetrical forms of art. Each new performance that

Ada Rehan gives is an additional proof, not coming as a surprise, of her authentic power and fidelity as an exponent of character and an interpreter of woman's experience. In her embodiment of Miss Hoyden there was exuberance of roguish glee, demure archness, and exhilarating impetuosity; but beneath all, and interfusing all, there was the gladness of a pure mind and the enchantment of a generous heart. Mr. Daly's revision and revival of the old Vanbrugh-Sheridan relic was worth all the trouble it cost, for the sake of that one performance. The production would naturally interest as a dramatic curiosity; the acting of Ada Rehan as Miss Hoyden invested it with a charm, at once gleeful and gentle, which will long endear it in happy remembrance. Vanbrugh's Hoyden and Congreve's Prue are the primitive types of that character upon the English-speaking stage. The hoyden has often been drawn, and with a higher color and surrounded with more enticing allurements of comic circumstance; but in her essential fibre she is unchanged. The modern actress must possess great comic vim who can revert to the primitive type, as Miss Rehan did, and still make it effective.





VAN BEERS' PORTRAIT OF "LADY TEAZLE"

IX.

ADA REHAN AS LADY TEAZLE.

THE mental habit which is characteristic of Ada Rehan, of looking at objects with her eyes and not through the spectacles of conventional tradition, was again exemplified in her embodiment of Lady Teazle. That character admits of considerably diversified treatment. It may be represented as a fine lady; or as an artificial fine lady; or as an artificial fine lady in whom the country girl, though not conspicuous, is perceptible. Mrs. Abington, the original representative of the part, made Lady Teazle entirely artificial, that being the temperament of the actress, and therein she obtained a brilliant success. Elizabeth Farren, who succeeded Mrs. Abington, embodied her with natural refinement, making her an aristocrat by birth. Dora Jordan, who followed Elizabeth Farren, depicted her as a tantalizing compound of affectation and nature: the robes and the manner were artificial; but the brown cheek, the cherry lips, the mischievous laughter, and the rustic freedom of the country girl were deliciously perceptible through the customs, airs, and trappings of fashion. This would seem to be

the right method of playing the part, and this was the method pursued by Ada Rehan.

It justified itself at every point. Played in the old-fashioned way, in accordance with the Abington tradition, Lady Teazle has an incessant, steel-like glitter of heartless frivolity. Ada Rehan's way—diversifying the current of mocking mirth with occasional spontaneous outbursts of rustic earnestness—relieved and mellowed the metallic sparkle and icy hardness of the part with a glow of sincere feeling. The country girl was merged in the coquettish young wife and dashing woman of fashion; but, though merged, she was not obliterated. Her bright spirit continually flashed through the mask of measured lines and elaborate demeanor. The vanity of a young and handsome woman, suddenly elevated in social rank and made giddy with social applause and with the sense of conquest, was strongly emphasized in this performance; but Lady Teazle was shown to be a person of frank, downright moral sense, such as the insidious Joseph's sophistries were powerless to contaminate, and at the climax of the comedy every shred of dissimulation fell away from her, and she stood forth an honest, natural, simple, affectionate woman, humble, contrite, and more than ever lovely. In the scene of the wheedling of Sir Peter, and in the ensuing quarrel, Miss Rehan passed with superlative skill from enticing blandishment to petulant impatience, and then to open revolt

Ada Rehan as Lady Teazle

and satirical mockery. That famous episode has not been better filled by any one.

The character of Lady Teazle no doubt offers a formidable ordeal; but this is not so much because of what the part contains as of what people think it contains. The actress who has succeeded in the more difficult parts of Hypolita and Oriana has no need to dread Lady Teazle. Ada Rehan passed that ordeal easily and triumphantly. The buoyancy, the sparkle, the piquant animation, the vigor, the dash and the elaborate artifice essential for an effective embodiment of the fine ladies of old comedy are well within her reach. Her impersonation of Lady Teazle pleased by its brilliancy, but it was her noble dignity and tender grief, at the close of the screen-scene, that made the performance deeply impressive, and commended it to an exceptional place in remembrance. She embodied Lady Teazle as a woman of self-respecting mind and tender heart—a sweet woman deeply touched and sharply wounded with a sense of misconduct and shame. The moral nature of the thoughtless young wife is aroused to the knowledge of duty, and she perceives her ingratitude and perverse unkindness, and she suffers in a spirit of profound contrition. Ada Rehan was, at that supreme moment, natural, simple, intense; an image of honest sorrow and gentle pathos: and her portrayal of Lady Teazle is rightly described as womanlike, true, vivacious,

fascinating with a buoyant ripple of enticing levity in the lighter scenes, treated throughout with a subtle perception of the author's meaning, and made symmetrical and distinctive with the unerring skill of trained dramatic art. No previous representative of the part, upon the American stage, has dressed it so richly as it was dressed by Ada Rehan.





AS "JULIA" IN "THE HUNCHBACK"

IX.

ADA REHAN IN "THE HUNCHBACK."

THE time has been when "The Hunchback" was received as a classic. That time began about sixty years ago, when the comedy was first made known, and, in America, was presented with Mrs. Sharpe, Mrs. Barnes, and Fanny Kemble, successively, as its heroine. From that time, during a period of at least one generation, that piece occupied a place of the first eminence in public esteem. Within the last thirty years, although it has served the ambitious purpose of several beautiful and brilliant women—notably of Kate Bateman, Adelaide Neilson, Ada Cavendish, and Mary Anderson—it has gradually declined in publicity and faded out of fashion, so that the old view of it may be said to have passed away with the generation by which it was entertained. A drastic method of theatrical comment upon social life and of theatrical admonition as to morality and conduct has taken the place of the gentler system of such writers as Sheridan Knowles, Bulwer, and Douglas Jerrold; and the contemporary dramatic monitor portrays manners and celebrates virtue by such a device as showing the almost successful endeavor of a polished blackguard to corrupt

his wife's mother. That is only one among many current denotements that times have changed.

Character of Julia.

In the period of "The Hunchback," notwithstanding its deficiencies, dramatic art could still deal with the auspicious aspects of human nature and social life, and it does not seem then to have been considered true that all men are licentious and all women frail. In that comedy the observer sees the image of a pure girl in the freshness and the glory of her youth, and in the experience—which is as nearly celestial as any human experience can be—of her first love. Momentarily she is bewildered and beguiled by the dazzling pleasures of sudden social popularity; and temporarily—having been piqued into wayward action and hateful entanglement—she is convulsed with grief, pride, and passion, in a conflict between love and duty; but at the last, her integrity of character and her stability of principle assert themselves, and she stands forth the ideal of that incarnate excellence which redeems human life from meanness, sterility, and the blight of the commonplace—a noble woman! All simple and trite, no doubt, alike in subject and treatment! No cantharides in the draught! No absinthe on the rim of the beaker! The appeal of "The Hunchback" is to elemental instincts of good taste and good feeling. Its blank verse may be antiquated and artificial; its episodes of playfulness, with

Power of the Actress

Modus and Helen, are a little insipid; its plot is slender; but it is a play that shows a fine dramatic ability—the talent to evolve dramatic effects from a rational, coherent treatment of characters and of incidents that are true and simple, and to do that in a romantic method of poetry, and not in the hard, commonplace method of photographic prose. The contemporary public may not care for this piece, may view it rather as a shadowy relic than as a substance; yet it is well that the present generation should sometimes have an opportunity of seeing the comedies that its forefathers admired and enjoyed.

Power of the Actress.

But the public was not invited to look upon a reliquary. The performance was one of frequent grace and of singular beauty. Ada Rehan entered with profound sympathy into the experience of Julia, and her presentment of that heroine, in her ingenuous girlhood and amid her rural surroundings, was effected in a mood of buoyant gayety and frank sweetness, without any hint of that demure roguishness in which the actress is so signally expert, but which, in Julia, would be inappropriate. The skill with which she invested artlessness with piquancy was conspicuously obvious. Her assumption of the artificial fine lady evinced the same kind of subtle discrimination—because the artificiality was made to be superficial, and the pure soul of the unspoiled girl was shown

through it, as through a transparency. Character is developed rapidly, and mind is matured quickly, under the stress of deep feeling. Miss Rehan's portrayal of Julia, in the tempest that precedes the signing of the marriage contract and in the stillness that follows it, was full of fine significance—the depth and strength of a woman's heart thoroughly aroused. Her treatment of the incident of the torn letter again manifested that deep tenderness which is one of the potential charms of her temperament—a tenderness which was not that of placid, mournful reverie, but that of despairing passion. Her patrician bearing, her mute grief, her childlike sweetness in the tremulous assertion of self-respect, and, above all, her lovely kindness and trust, during that exacting scene with Clifford, when the discarded lover has become the reverential servant, were completely in harmony with the character of Julia and with the purpose of the play. In modulation, symmetry, and sincerity Miss Rehan's interpretation of that scene well-nigh surpassed precedent. In the almost frenzied abandonment of passionate protest with which the comedy culminates her demeanor was magnificent, while her delivery of the exhortation to Master Walter—copious, fluent, passionate, tempestuous, yet artfully restrained, and guided away from blatant excess—was at once a triumph of elocutionary art and a fine example of sustained impersonation. If knowledge of woman's heart be a matter of consequence to the

Power of the Actress

observer of life, there was an opportunity for study of that subject. The author of "The Hunchback" manifested a deep and wise appreciation of his theme, and in Ada Rehan the beauty of his delicate work found a true interpreter.

XI.

ADA REHAN IN MISCELLANEOUS CHARACTERS.

Marian Lea.

IN Tennyson's comedy of "The Foresters" the heroine, Marian Lea, is a woman of the Rosalind order—handsome, noble, magnanimous, unconventional, passionate in nature, but sufficient unto herself, humorous, playful, and radiant with animal spirits. Ada Rehan embodied her according to that ideal. The chief exaction of the part is simplicity—which yet must not be allowed to degenerate into tameness. The sweet affection of a daughter for her father, the coyness yet the allurements of a girl for her lover, the refinement of high birth, the blithe bearing and free demeanor of a child of the woods, and the predominant dignity of purity and honor—those are the salient attributes of the part. Ada Rehan struck the true note at the outset, the note of buoyant health, rosy frolic, and sprightly adventure, and she sustained it evenly and firmly to the last. Every eye was pleased with the frank, careless, cheerful beauty of her presence, and every ear was soothed and charmed with her fluent and expressive delivery of the verse. In this, as in all of the important representations that Ada



AS "COUNTESS "GUCKI"

(continued)

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10

Mockworld

Rehan has given, the delightful woman quality was conspicuously present. She can readily impersonate a boy. No actress since Adelaide Neilson has done that so well. But the crowning excellence of her art was its expression of essential womanhood. Her acting was never trivial and it never obtruded the tedious element of dry intellect. It refreshed—and the spectator was happier for having seen her. Many pleasant thoughts were scattered in many minds by her performance of Maid Marian, and no one who saw it will part with the remembrance of it.

Mockworld.

Miss Rehan has several times acted *Mockworld*, in a fanciful romantic play, by Miss Clo Graves, called "The Knave." The character is a picturesque vagabond. The scene is a town in Germany. The vagabond has saved a lovely girl from a mediæval tyrannical nobleman, and has subjected that potentate to humiliation and disgrace; and, thereupon, the tyrant has issued a proclamation, dooming him to death. It is near the end of a summer day when that chivalric outlaw drifts into the market-place of the town, where the written mandate of his doom has just been displayed. He is asked to read it, since no one else then present can read; and he does read it, with slight variations, and, though suspected, he temporarily eludes detection. He is entertained by the magistrate, and he recounts some of his adventures, not only to that

functionary, but in the hearing of the girl whom his courage and skill have saved. The girl's fancy is taken by him, and it is evident that her liking might soon ripen into love. The two speak together, and the knave surprises the secret of the girl's heart. It is a crisp and pretty colloquy. The heart of the knave is touched, and he knows that he might find the happiness and peace of love. But this homeless wanderer is of the loftier type of man, and he will sacrifice himself rather than disgrace what he loves. Loss is sometimes better than gain. Failure may be greater and finer than success.

He sees that this innocent girl is beloved by a youth of her own station; and, with delicate artifice, he will contrive their betrothal, and will pass gayly into the shadow of death. The play was a touching exposition, done with a free hand, of romantic self-sacrifice. The acting of Ada Rehan has not been more flexible at any time than it was in that character. She wore the masculine garb with ease; and as the temperament of such a lover as Mockworld would be feminine, sweet and tender, she readily assumed his nature. The embodiment was a lovely image of wild-wood freedom, elastic in demeanor, beautiful in visage and in speech, suffused with kindly cynicism, and showing the face of a sublime sorrow, radiant with the smile of that tender submission which is perfect triumph.

Various Plays and Movements

Various Plays and Movements.

The season of 1895-96 at Daly's Theatre which began on November 26, 1895 and ended on April 30, 1896, was devoted to "The School for Scandal," "The Transit of Leo," "Twelfth Night," "The Two Escutcheons" and "The Countess Gucki." In the latter play Mr. Charles Richman made his first appearance at Daly's Theatre, January 28, 1896. Mr. Daly then took his company on a provincial tour, visiting Pittsburg, Toledo, Columbus, Louisville, Nashville, Memphis, New Orleans, Mobile, Atlanta, Richmond, Norfolk, Washington, Philadelphia, Boston, St. Louis, Kansas City, Omaha, San Francisco, San José, Oakland, and Chicago, and closing his season at the latter city on June 10, 1896. The plays presented were "The Taming of the Shrew," "Twelfth Night," "The School for Scandal," "The Belle's Stratagem," "The Honeymoon," "The Last Word," "The Two Escutcheons," and "The Countess Gucki," in all of which the principal parts were acted by Miss Rehan.

Ada Rehan sailed for England July 1, 1896, and on July 11 she appeared at the Comedy Theatre, London, as Countess Gucki. Mr. Daly was the first of American managers to carry the banner of American dramatic art across the Atlantic, and Daly's Theatre in London is as much an established institution as Daly's Theatre in New York. Much of the success of Mr. Daly's London enterprise was due to Miss Rehan, who early pleased the Brit-

ish public and steadily won her way in its esteem, gaining an equal rank with its chief favorites in popular admiration. That conquest was not easy, and it could not have been effected without the manifestation of fine abilities and fascinating charm. An actress capable of impersonating Katherine, Rosalind, and Viola could not fail, in that intelligent community, long and thoroughly trained to discriminate as to matters of theatrical art, to be recognized as exceptionally versatile and brilliant. Reputation once gained in London is not readily lost, and upon each of her visits Miss Rehan was welcomed with affectionate good-will. During her stay at the London Comedy Theatre, in the summer of 1896, she acted in "The Countess Gucki" and "Love on Crutches." At the close of that engagement she passed some time in her seaside cottage near Ravenglas, Cumberland, and then on September 26 she sailed for New York.

The Daly season of 1896-97 began with a brief tour of eastern American cities, but on November 23 Ada Rehan appeared at Daly's Theatre, New York, as Rosalind, and on November 30, for the first time in that city, she acted Lady Gay Spanker, in "London Assurance,"—her artless glee, healthful goodness, honesty of purpose, and delicacy of manner lifting the character to unusual distinction. No woman of refinement could act as Lady Gay Spanker is made to act, and the only method by which an actress can deduce pleasing effect from the situations in which

Leo

that character is placed is the method of transfiguration—investing the part with a sweetness which it does not possess. That method was adopted by Miss Rehan, and her ample vitality, joyous spirit, and inherent charm of winning womanhood, together with her flexible command of her powers and of the scene, were the more conspicuous because of the intrinsically trying conditions under which they were exerted. Mr. Daly's production of "London Assurance" was made in a sumptuous manner. The third act was ended with the old dance of Sir Roger de Coverley, and in that Mrs. G. H. Gilbert participated, at seventy-four, dancing with all the grace and dexterity of her youth, when she was a professional dancer.

On December 23, 1896, Mr. Daly produced "Much Ado About Nothing," and Ada Rehan for the first time acted Beatrice. The Shakespeare comedy ran till February, 1897, when Mr. Pinero's comedy of "The Magistrate," was given and Miss Rehan played Agatha Poskett—giving a vivacious performance full of arch mischief and amply productive of innocent sport. On March 12, 1897, Mr. Daly produced a new version of "Guy Mannering," called "The Witch of Ellangowan," and Miss Rehan for the first time impersonated Meg Merrilies. On March 23 she appeared as Donna Violante, in "The Wonder," and on April 19 she acted Miranda, in "The Tempest."

Leo.

A comedy called "The Transit of Leo," adapted by

Augustin Daly, from the German of Koehler and Blumenthal, was produced at Daly's Theatre on December 10, 1895. It seldom happens that a merry piece is freighted with really valuable meaning, but in this case, while the spirit is gay, the thought that underlies it is admonitory and important. No action of human life, considering its consequences, is so momentous as marriage, yet, as a rule, no action is so heedlessly performed. The trend of this play is toward a kindly warning on that subject. While the acted story is passing it causes laughter, but the remembrance of it is serious. Mr. Daly, being thoroughly a dramatist, is not didactic, and in his adaptation of the German piece he has taken care that the moral lesson should not be obtruded. The story is fluently told; the characters are clearly drawn; the incidents are made to result from the characters; and the play, which is well constructed and more than commonly valuable, is made to insinuate a salutary meaning in a subtly artistic manner.

Ada Rehan was Leo, and as she came forward, exultant in her splendor, the whole wide array of lovely women that she has presented seemed to fill the scene. Those women have been of many kinds, but among them all one type has been especially conspicuous—the free, joyous, proud young beauty, who dazzles by her glee and enchants by her involuntary allurements; who is honest, pure, and sweet; whose faults are all upon the surface;

Mary Foster in "The Two Escutcheons"

who uses no guile, causes no pain, and leaves no bitter memory. The roots of such a personality strike deep into the character of the actress. The charm that is in the acting of Ada Rehan is that of a noble mind and a good heart—the spirit of a gracious womanhood that shines through every look and speaks in every word. The embodiment had variety, impetuosity, and emotion, and it had a clear purpose steadily pursued and exactly accomplished; but above all, it had the innate refinement and gracious distinction of a beautiful nature. The character of Leo alternates between archness, piquant playfulness, and a rueful self-censure. Miss Rehan's management of the quarrel, and subsequently her subtle denotement of Leo's gradual change from resentment to affection, were especially ingenious, and there was an exhilarating touch of feeling in her gladness at the moment of reconciliation. The sets for "The Transit of Leo" were exceptionally rich. The opening scene, a room paneled in cherry wood, decorated with old-gold ornament and a frieze of wild flowers, and having a polished oak floor and appropriate furniture, was worthy of a palace.

Mary Foster in "The Two Escutcheons."

A farcical play, adapted from the German and called "The Two Escutcheons," was presented at Daly's Theatre, New York, on January 7, 1896. The scheme of the

piece is old, but it is exceedingly comic, and the play flashed upon the stage like a sunbeam. The characters are humorously exaggerated, the sentiment is deftly subordinated to the mirth, and a light of good-natured satire is cast equally upon artificial pride of birth and the vulgar pretension of riches. In the fable the daughter of Foster, of Chicago, a wealthy pork merchant, is successfully wooed by the son of Wettingen, of Berlin, a pompous nobleman. Hog and Ancestry are thus contrasted. Ada Rehan presented Mary Foster, the daughter of the Chicago tradesman, and with her handsome face, lithe figure, sweet voice, buoyant demeanor, and splendid apparel, she made that arch and gay part a piquant image of vivacity and mischief.

"The Countess Gucki."

The charm of Ada Rehan's personality—which combines deep feeling, tender sentiment, and romantic grace with piquant playfulness—has seldom been more conspicuously shown than it was in her performance of *Hermance*, in "*The Countess Gucki*," by Herr Schonthan—produced January 28, 1896, at Daly's New York Theatre. There are times in acting, when everything depends upon the sincerity, ardor, vivacity, sweetness, glee, and sustained power of one performer, and this was one of them. The dramatist has, in "*The Countess Gucki*," sketched a remarkably pleasing type of woman, and he has provided

“*The Countess Gucki*”

a gossamer investiture of gay incidents for its setting, while he has not told an absorbing story nor devised situations intrinsically important. The comedy consists of slender characters and light incidents, and it may be described as a fabric of comic complexities and playful colloquy, irradiated with the warmth of youthful feeling and touched with sentiment. Without a brilliant actress in the central character the piece would be pictorial rather than dramatic. Miss Rehan, acting with great vigor, and putting forth her exceptional bewitching power and skill of raillery, vitalized it with movement, sparkle, and interest, and carried it to decisive success. The victory was essentially personal, and this fine actress proved again not only her superlative excellence in comedy, but the triumphal potency of individual distinction in exerting the forces of dramatic art.

The scene of “*The Countess Gucki*” is laid at Carlsbad, in 1819, and a picturesque environment is thus insured of characteristic furniture and dresses. The place is the home of the Counsellor Von Mettersteig, wherein are resident that amiable, fussy officer, his imperative, wordly wife, Clementina, his blooming niece, Lili, his servants, Wenzel and Rosa, and his brilliant sister-in-law, Marni Trachau, the Countess Hermance. To that house comes his nephew, Leopold, wishful to win the love of Lili, and speedily prosperous in his wish. To that house also—a stranger, desirous to make the acquaintance of the hand-

some ladies who dwell there—comes Bruno von Neuhoff, and much in the manner of the pert and audacious young beau of old English comedy, endeavors to thrust himself upon their attention. He is acquainted with Leopold, but Leopold distrusts his overwhelming assurance and will not introduce him, and therefore he must make his way by his dexterity. With that qualification he is thoroughly equipped, and notwithstanding his mischievous effrontery, he is a gallant, honest, kindly person. He first presents himself to Lili, pretending to have found her handkerchief, but as she has been warned against him by Leopold, his scheme fails. He next presents himself to the Countess Hermance, making use of the same expedient, but the alert countess perceives his drift and merrily repulses him, exposing the pretext of the handkerchief, and covering him with comic confusion. He incidentally learns, however, that Hermance intends to make a journey in a public express carriage which contains only two seats, and he speeds forth to engage a seat in that vehicle. He has also learned that rooms are to be let in the house of the Counsellor Von Mettersteig, and he makes haste to accost that functionary, to cajole him by flattery, and to hire the lodging; but before this agreement can be ratified the Countess Hermance again discomfits him by reminding the counsellor that the formidable Clementina has stipulated for an elderly tenant.

And not only does the sprightly countess defeat him as

“The Countess Gucki”

an invading lodger; she has divined his purpose as to the carriage, and she exchanges places with her elderly aunt, Clementina, so that he is obliged to travel with that dame, and to take care of her luggage. His next proceeding, though, is more effective. During the absence of Hermance and Clementina he brings his rheumatic old uncle, General Suvatscheff, to the house of the counsellor, and hires the lodging in the name of that commander; so that when the ladies return they find the general ensconced in their dwelling, and dutifully attended by his loving nephew. But Hermance is not yet conquered. She recognizes in General Suvatscheff a former suitor, and as even ten years of absence have not cooled that military chieftain's ardor, she proceeds to tease the nephew by manifesting kindness toward the uncle. The general again proposes marriage and is again declined, whereupon he insists upon removing himself to a neighboring hotel and installing the gay Bruno in his place. That adventurous and persistent youth has now become enamoured of Hermance, while she, unconsciously, is beginning to requite his affection. A sudden accession of pique and jealousy, caused by Lili's artless exposure of the handkerchief incident, serves to make her acquainted with her actual feelings; but when she learns that Bruno has really befriended Lili and Leopold, in their love affairs, she ceases to mystify him about the general and becomes propitious to his suit. Her candor, earnestness,

and impetuous spirit fire the timid counsellor to disperse Clementina's scheme to wed Lili to a rich nobleman, and at the last, Lili is betrothed to Leopold, Hermance is plighted to Bruno, and the end is the orange blossom of prospective happiness.

The play is the image of a wooing done in a well-ordered German household and under the formal conditions of old-fashioned German society. It was a good device to show resolute self-dependence and breezy, expeditious, generous, forceful character against a background of petty artifice and convention. A true and tender woman, who has had experience of life without being saddened by it, is sought under humorous conditions, by a pertinacious youth, fertile in resources, comic in coolness, sincere in feeling, and gay in demeanor, and the purpose of the dramatist is to show the woman's various moods, as they gradually change from merry indifference to amused interest, and finally to affection. That change is wrought by the inexplicable operation of temperament—a force which in actual life underlies love, and indeed controls all the sympathies and antipathies of mankind. Miss Rehan, as shown by her acting in many characters, has fully and justly apprehended this principle, and her embodiment of the Countess Hermance was not only a pleasure, because of its fine feeling and buoyant beauty, but an illuminative study of woman's nature. The actress was the play, and she car-

Meg Merrilies

ried it with opulent strength and charm. The word "Gucki," it is explained in the text, "does not mean to stare, nor to peck, nor to pry, but all of them together." It is a nickname for a brave, fearless, combative, questioning character, the essential attributes of which are sincerity, goodness, and humorous piquancy. Those are the attributes of Miss Rehan's performance. The play was dressed in rich raiment and mounted with correct and quaint scenery. A novel effect of wind blowing through a room and disturbing the curtains and pictures in it was most ingeniously produced.

Meg Merrilies.

On March 12, 1897, Mr. Daly produced at his New York theatre a play on the subject of "Guy Mannering," entitled "The Witch of Ellangowan," and Ada Rehan, for the first time, assumed the character of the gypsy queen, Meg Merrilies. The part is one that deeply stirs the imagination, arousing a strange, wild, passionate, poetic frenzy. The play was planned by Mr. Daly and fashioned under his supervision. It is based partly on the novel, and partly on the old drama, by Daniel Terry, which was presented on the English stage in Scott's time and with his sanction, and long ago made familiar in the American theatre by companies that included in the part of Meg Merrilies the proficient Mrs. Aldis, the versatile Ann Waring (who is remembered both as Mrs. W. Sef-

ton, and Mrs. J. W. Wallack, Jr.), the incomparable Charlotte Cushman, Mrs. Emma Waller, and Fanny Janauschek. The novelty of the new version was the presentment of Meg Merrilies, at the beginning of the story, as a woman of comparatively youthful years, and thereupon, the portrayal of the loss of Harry Bertram when a child, and the warning and farewell to the Lord of Ellangowan, uttered by the gypsy queen, after the expulsion of her tribe from that nobleman's woods. Meg Merrilies may be a woman of about forty at the opening of the story, and of about sixty at the close. The innovation led to a good dramatic contrast, but the piece was diffuse and cumbersome, and it did not meet with a sympathetic public response. No play can do full justice to Scott's novel, because the strongest of its scenes—the gypsy's nocturnal rescue of young Bertram from the murderers, in the death chamber, and that of Hatterriack's murder of Glossin, in the prison—cannot be reproduced.

Miss Rehan's revelation of power, in portions of her picturesque and touching embodiment of Meg Merrilies, did not surprise those observers of her acting who had considered the indications of her earlier achievement, and thoughtfully noticed the trend of her mental growth. She suggested scarcely more than a theoretical acquaintance with the bleak loneliness of age and misery. There is a ravaged, desolate dignity in such a nature as that of



AS "PIERROT"

Pierrot

Meg Merrilies which the hopeful heart of youth can with difficulty comprehend. The tenderness and the long endurance of that isolated, afflicted, suffering woman are among her highest attributes, and they are unspeakably pathetic. To the romantic side of the character, however, Miss Rehan gave a perfect presentment, her acting in the scene of the recognition of Bertram, and again in the death scene, having both pathos and grandeur. The embodiment was marked, all along its course, with a wild physical beauty, not before imparted to it upon the stage, and it consistently preserved the subtle tone of incipient insanity. The actress made a poetic and striking use of that peculiar taste for a foreign dress which is named, by the novelist, as one of the gypsy's traits. The needs of the performance were greater vocal power, a more rapt and concentrated demeanor, and a weightier and more formidable repose; but the acting gave pleasure, and it was auspicious of success in a new field.

Pierrot.

In her embodiment of *Pierrot the Prodigal*, Miss Rehan discarded the glamour of feminine enchantment and addressed herself directly to intellectual perception of the dramatic art. In this respect her performance was one of peculiar interest and value—because, while in itself various, subtle, and delightful, it directed attention to the principles which are at the foundation of the art of

acting. Her embodiment of Pierrot was an example of pantomime—and pantomime is the basis upon which acting rests. A play is, first of all, for the eye; afterward for the ear; and so—through those senses—for the soul. A fine play will move without words. Every great play stands that test. The main thing is action, and although words are necessary they must always be tributary to movement. The dramatic faculty is the faculty of telling a story in action, and a good actor can illumine your mind and touch your heart without opening his lips. To forego the use of voice was, on the part of Miss Rehan, to make a great sacrifice; for her voice is one of extraordinary sweetness and power. She not only made that sacrifice, but appeared also in the plain white person and face of the traditional clown. Pierrot and six associate actors have to tell a story of human experience, without the utterance of a word. The story is elemental and representative. Pierrot, a pure and amiable youth, declines to wed the virtuous playmate of his childhood, who is tenderly attached to him and whom his parents have chosen to be his wife, but he bestows his affection upon a selfish, dazzling coquette; he robs his father and mother in order that he may buy the society of this siren; he deserts his home and lives in sinful profligacy with this depraved woman, till at last he is plundered and betrayed by her; and finally he comes back, poor and wretched, to the parental fireside, where he is

Pierrot

received with pardon and love, and where he is encouraged to begin life anew, and upon a wiser and better plan. No portrayal of experience could be more simple or more truthful. Ada Rehan, assuming to be a boy, seemed to have ceased to be a woman. There was no trace of the feminine manner. The abandonment to masculine identity never indeed became indelicate, but it was absolute. The play is divided into three acts. In the first *Pierrot* has to express the unrest of the vacant, unsatisfied heart, and then the sudden fever of irrational passion, followed by the wooing of the coquette, and, after a time of painful hesitation between the loss of his unhallowed love and the robbery of his parents, the boy's moral collapse and the surrender to temptation. In the second act he has to learn what it is to be discarded and despised, because he has no more money, and he has to feel the bitterness of anguish and self-contempt that comes of knowing that his idol was never worthy, never sincere, never even able to understand his love or appreciate his sincerity. In the last act he must be the image of abject destitution and remorseful penitence, tottering back to his father's threshold and falling at his mother's feet. Ada Rehan bore the strain of this impersonation with a power that never faltered and a fidelity that never erred. *Pierrot* has to carry the weight of the piece; and, as there is incessant movement and much change, the exaction of feeling is severe. She was deli-

ciously impetuous and comic in the writing of the boy's first love letter; feverish almost to delirium in the moment of the robbery; touching in the discovery of the coquette's turpitude; and simply pathetic in the forlorn destitution and misery of the prodigal's return. No one could play this part without being possessed of innate refinement, humor, and tenderness; and no woman could play it without possessing, in addition to those attributes, the grace of consummate professional skill. Miss Rehan's success in Pierrot may well be recorded as a triumphant evidence of her brilliant powers and her thorough professional equipment. In the sympathy, the freedom, and the poetic charm of that performance she suggested the sincere, picturesque, subtle and flexible art of Jefferson.

The Princess of France.

The Princess of France, in "Love's Labor's Lost," is not the best, although the chief, of the female characters in that juvenile yet remarkable Shakespearean comedy, but it is one that requires a royal distinction of manner combined with the enchantment of woman's beauty; and with those essential attributes it was invested by Ada Rehan. The sprightlier and more pungent character of Rosaline, the part that prefigures Beatrice in "Much Ado About Nothing," is the more showy more brilliant and more effective character; yet, since it would require, in

The Princess of France

the representation, all the brilliancy of spirit and all the affluence of womanhood that are in Beatrice, without providing a commensurate medium of expressing them with ample dramatic effect, the actress capable of impersonating Beatrice may well refrain from expending her humor and her raillery upon the more slender and sketchy part of Rosaline. Ada Rehan dressed the Princess in a garb of appropriate opulence; bore the state of royalty with gentle dignity; spoke the playful lines with a winning piquancy of manner; and, in particular, suffused the part with a certain glamour of enticement which made it prominent among its fellows, and readily explained and justified the sudden capitulation of the young King of Navarre. Not many pictures have been shown upon the stage that were comparable with the picture made by Ada Rehan's Princess and her ladies, sitting upon the lake shore and listening to the music, "If love make me foresworn."

XII.

A CHARACTER OF ADA REHAN.

IF I were to write, in the mood of a chimney-corner reminiscence, a Character of Ada Rehan, as I remember and think of her—having known her for many years, both as a woman and an actress—I should say this:

Ada Rehan was a creature of simplicity and truth, and likewise of piquancy and fascination. She had not been trained under the severe methods of a college, but the fine discipline of mind that she possessed—in which there was an element of great and gentle patience—was mainly such as she had acquired in practical experience. Her reading, while it included numberless plays and other books, such as naturally come within the scope of the dramatic profession, covered a wide field of biography and of imaginative literature. She was a reader of Thackeray—an author seldom liked by women, perhaps because he understood them too well—and she especially admired the works of Balzac. She had carefully read the novels of those great writers, and had profited by them. Her knowledge of human nature—gained partly by keen intuition and partly by close observance—was ample, va-



WITH HER BULLDOG "PHISTO"

Character of Ada Rehan

rious and sound. Her thoughts and often her talk dwelt upon traits of character, fabrics of art, and beauties of nature, and she loved rather to speak of these than of the commonplaces and practical affairs of the passing day. Her grasp of character was intuitive; she judged rightly, and she was seldom or never mistaken in her estimate of individuals. Her perception was exceedingly acute, and she noted, instantly and correctly, every essential trait, howsoever slight, of each person who approached her presence. She was intrinsically sincere, modest, and humble—neither setting a great value upon herself nor esteeming her powers and achievements to be unusual: she has been known to be in tears at what she deemed a professional failure, while a brilliant throng of friends was waiting to congratulate her upon an unequivocal success.

Ada Rehan was a passionate lover of beauty, and she could discern, and cordially admire, the beauty of other women—a happiness somewhat unusual with her sex. She could be conventional, having learned how to be so, but the conventional was not her natural way—for her temperament had in it something of the romantic quality of the ideal gypsy. Her physical beauty was of the kind that appears in portraits of women by Romney and Gainsborough—ample, opulent, and bewitching—and it was enriched by the enchantment of superb animal spirits. She had gray-blue eyes and

brown hair, and she had the tremulous sensibility of the Celtic nature: a careless strain of music or the lilt of an old ballad would often bring the tears into her eyes. She lived in feeling more than in thought. She was essentially feminine—moved by fancies and caprices, subject to doubts and fears, and impressed by the strong will that achieves practical results instead of proclaiming ideal purposes. Her disposition was affectionate rather than passionate, and such as does not yield unduly either to love or grief. She was generous and grateful, and she never forgot a kindness. Her mind was free from envy. She saw with pleasure the merited success of others, and rejoiced in it, and she never spoke an ill word of anybody. Her spirit was mercurial, ranging easily from smiles to tears, but essentially she was joyous, and her image, in memory, will always be associated with mirth.

Ada Rehan was profoundly ambitious to excel in her art, and to that art she gave her life. The predominant characteristic of her acting was buoyant glee, which rippled over a depth of warm, rich, sensuous feeling, and animated an affluent and incessant variety of spirited, flexible, cumulative movement. It possessed many other attributes—for the actress could be stately, forcible, satirical, violent, arch, flippant, and demure; but its special allurements were a blending of sweetness and joy. She always aroused the eager interest of her audience, and imparted to it a sense of comfort and pleasure; but

Character of Ada Rehan

the amplest and most direct revelations of her mind and temperament were made in such characters as Rosalind, Lady Teazle, and Peggy Thrift. Her delivery of Rosalind's speech about woman's caprice, her wheedling talk to Sir Peter Teazle, her quarrel with him, and her demeanor of bland, demure innocence, and of sweet simplicity playing over latent roguery, in Peggy Thrift's love scene and letter scene, were perfect and irresistible. Each of her achievements had a clear design and a symmetrical form, and her acting, if closely scrutinized, was seen to have been studied; yet it always seemed spontaneous: her handsome, ingenuous, winning countenance informed it with sympathy, while her voice—copious, tender, and wonderfully musical—filled it with emotion, speaking always from the heart. She was intrinsically a guileless and noble person, and the structure of her acting—with all its drolleries of careless frolic, sportive coquetry and tantalizing caprice—was reared upon the basis of a strong, self-contained, woman-like and lovely nature. The most completely finished and authoritative of her graver impersonations was Knowles' Julia, and her favorite woman in Shakespeare was Portia.

Ada Rehan's domestic life was tranquil and happy—diversified with study, and with the sportive company of her animal pets. Chief among those pets were a monkey named Chip, and a bulldog, named Fun, the former

a remarkably interesting creature of its kind; the latter a faithful animal, who inspired regard rather by his many virtues than his propitiatory aspect: to both she was deeply attached. I have seen her wandering with her dog on the broad and solitary waste of the breezy beach that stretches away for many a sunlit mile in front of her sequestered cottage upon the Cumberland shore of the Irish sea. She was never so contented, never so radiant, never so much herself, as in that beautiful retreat. The nearest house is a mile distant. Far in the east rise the peaks of Coniston and Skiddaw. More near, like an eagle on its crag, is perched the ancient castle of the lords of Muncaster. Southward lies Furness, with its venerable ruined abbey. To the north the land trends away, past Mary Stuart's fatal haven and Wordsworth's earliest home, to the dim and cloudy capes of Scotland, while remote in the west, if the air be very clear, a faint outline is visible of the romantic Isle of Man. There, encompassed with associations of natural beauty and of historic and poetic renown, and surrounded with her books, her pictures, her relics, her music, and her pets, I love to think of her; and there I leave her, in this tribute of honor and affection—her lithe figure, clad in rustic garments, standing alone upon the windy beach, her gentle face serene in reverie, and her sweet eyes looking dreamily across the sea.



THE BUNGALO AT MUNCASTER

MEMORIALS.

MEMORIALS.

I.

CHRONOLOGY OF THE LIFE OF ADA REHAN.

- | | | |
|--------|----------|--|
| 1860 | April 22 | Birth of Ada Rehan, at Limerick, Ireland. |
| 1865 | | Brought to America by her parents, who settled in Brooklyn, New York. |
| 1873 | | Made her first appearance on the stage, at Newark, New Jersey, as Clara, in "Across the Continent." Made her first appearance on the New York stage, at Wood's Museum, in "Thoroughbred." |
| 1873-4 | | Was a member of the stock company at the Arch Street Theatre, Philadelphia. |
| 1875 | | Joined the stock company at Barney Macauley's Theatre, in Louisville, Ky. |
| 1877 | | Was employed at Albaugh's Theatre, in Albany, N. Y. |
| 1879 | | Acted at the Grand Opera House, |

Ada Rehan

- 1879 May New York, as Mary Standish, in Augustin Daly's play of "Pique." Acted at the Olympic Theatre, New York, as Big Clémence, and later as Virginie in Augustin Daly's version of Zola's "L'Assommoir."
- " September 17 Daly's Theatre was opened, at the southwest corner of Broadway and Thirtieth Street, New York, and Ada Rehan made her first appearance there, playing Nelly Beers, in "Love's Young Dream." Acted in "Wives," "An Arabian Night," and "Divorce."
- 1880 Acted in "Needles and Pins," "Cinderella at School," etc.
- 1881 Acted in "Quits," "Royal Youth," and "The Passing Regiment."
- 1882 February 6 Acted Odette.
- " October 10 Gave first performance of Kate Verity, in "The Squire."
- 1883 January 15 Gave first performance of Donna Hippolyta, in "She Would and She Would Not."
- " February 24 "Seven-Twenty-Eight" was produced: Ada Rehan acted Floss. This year she made her first appearance in San Francisco.

Chronology

- 1884 February 16 Acted Peggy Thrift, in "The Country Girl."
- " March 12 Acted in "Red Letter Nights," and sang ballad of Jenny O'Jones.
- " July 19 Made her first appearance on the London stage, at Toole's Theatre, the engagement lasting six weeks. This was the beginning of Mr. Daly's theatrical management in London.
- 1885 February 7 Acted Sylvia, in "The Recruiting Officer."
- " March 4 Acted Nisbe, in "A Night Off."
- " October 7 Acted Agatha Posket, in "The Magistrate," first time.
- 1886 January 14 Acted Mrs. Ford, in "The Merry Wives of Windsor."
- Charles Fisher appeared as Falstaff.
- " February 24 Acted Nancy Brasher, in "Nancy and Co."
- " May 27 Appeared in London, at the Strand Theatre, and acted there for nine weeks.
- Acted at Paris, Hamburg, and Berlin also at Edinburgh, Glasgow, Liverpool and Dublin.

Ada Rehan

- 1887 January 18 Mr. Daly produced "The Taming of the Shrew." First time in America with the Induction. Ada Rehan gave her first performance of Katherine. A Great Success.
- " November 1 Production of "The Railroad of Love." Her first performance of Valentine.
- 1888 January 31 Her first performance of Helena, in "A Midsummer Night's Dream."
- " May 3 Appeared in London, at the Gaiety Theatre.
- " June First appearance in London as Katherine, at Gaiety Theatre.
- " August 3 Made her first appearance at Stratford-upon-Avon, acting at the Shakespeare Memorial Theatre, and for its benefit, as Katherine, in "The Taming of the Shrew."
- " September Second season in Paris. Also acted this year in Edinburgh and Glasgow.
- 1889 January 8 First performance of Oriana, in "The Inconstant," Daly's Theatre, New York.
- " December 17 At Daly's Theatre, New York, gave her first performance of Rosalind, in "As You Like It."



IN THE "LAST WORD"

Chronology

- 1890 February 12 Acted Rose, in "The Prayer," by Coppée.
- " June 10 Appeared in London, at the Lyceum Theatre, the season lasting ten weeks. "As You Like It" was produced, with Ada Rehan as Rosalind.
- " October 28 At Daly's Theatre, New York, gave her first performance of Baroness Vera, in "The Last Word."
- 1891 January 20 Added to her repertory Lady Teazle, in "The School for Scandal."
- " March 3 Acted Pierrot the Prodigal, in the play without words called "The Prodigal Son."
- " March 28 Gave her first performance of the Princess of France, in "Love's Labor's Lost."
- " September Third season in Paris, acting at the Vaudeville Theatre, as Lady Teazle, Katherine, and Rosalind. Acted in London, at the Lyceum Theater, the season lasting ten weeks.
- " September 23 Ada Rehan and Augustin Daly visited the poet Tennyson, at Aldworth, and heard his reading of his play of "The Foresters."

Ada Rehan

- 1891 October 30 Ada Rehan officiated at the laying of the cornerstone of Daly's Theatre, Leicester Square, London.
- 1892 March 17 At Daly's Theatre, New York, Tennyson's play of "The Foresters" was acted for the first time, and Ada Rehan played Marian Lea.
- " November 29 Acted Julia, in "The Hunchback."
- 1893 January 3 Acted Letitia Hardy, in "The Belle's Stratagem."
- " February 23 Gave her first performance of Viola, in "The Twelfth Night."
- " June 27 Daly's Theatre, in London, was opened. Ada Rehan acted there from June 27, 1893 to May 7, 1894. "Twelfth Night" was represented one hundred and eleven times, and "The School for Scandal," with Ada Rehan as Lady Teazle, for over fifty times.
- 1895 Acted Julia in "The Two Gentlemen of Verona."
- 1896 January 28 First performance of "The Countess Gucki."
- " March 1 to June 20, American tour, extending to San Francisco.
- " July Acted in London, appearing at the

Chronology

- Comedy Theatre, in "The Countess Gucki," and "Love on Crutches." Sailed for New York, September 26.
- 1896 November 24 Reappeared at Daly's Theatre, as Rosalind.
- " December 23 Mr. Daly produced "Much Ado About Nothing," and Ada Rehan acted Beatrice, for the first time.
- 1897 March 12 Gave her first performance of Meg Merrilies, in "The Witch of Ellan-gowan."
- " March 23 Acted Violante in "The Wonder."
- " April 6 Mr. Daly produced "The Tempest," but Ada Rehan did not act in it till April 20, when she played Miranda, for the first time.
- " August 26 Appeared at the Shakespeare Memorial Theatre, in Stratford-upon-Avon, acting for the benefit of that house, as Rosalind, in "As You Like It." Became one of the life governors of the Memorial Theatre. Acted in Newcastle, Nottingham, Birmingham, Edinburgh, Glasgow, and Islington, London.
- " November 29 Reappeared at Daly's Theatre, New York, as Katherine.

Ada Rehan

- 1898 January 11 Acted Mrs. Ford, in "The Merry Wives of Windsor." George Clarke as Falstaff.
- “ January 25 Acted Viola.
- “ February 1 Acted Peggy Thrift, in "The Country Girl," and also Mrs. Yearance, in "Subtleties of Jealousy."
- “ March 15 Acted Lady Teazle. Rested from March 19 until April 11. The season closed, after a tour of several American cities, May 28, 1898.

II.

ADA REHAN'S REPERTORY.*

From 1874 to 1898.

A.

| | |
|-------------------------|---------------------------------------|
| Adelaide Clyton Bonds . | "Our Oddities." |
| Agatha Posket . | "The Magistrate." |
| Agnes Constant . . | "Across the Continent." |
| Alicia Audley . | "Lady Audley's Secret." |
| Anne Leigh . . | "Enoch Arden." |
| Annis Austin . . | "Love on Crutches." |
| Aouda | "Around the World in Eighty Days." |
| Aphra | "A Wooden Spoon." |
| Armine | "Victor of Rhé." |
| Artina | "Hero." |

B.

| | |
|--------------------|-----------------------|
| Barbara Benson . . | "Poor and Proud." |
| Barbara Hare . . | "East Lynne." |
| Barbee | "Our English Friend." |

* Not complete.

| | |
|----------------------|----------------------------|
| Beatrice | "Much Ado About Nothing." |
| Bianca | "The Taming of the Shrew." |
| Big Clémence . . | "L'Assommoir." |
| Blanche de Nervérs . | "The Duke's Motto." |
| Bunker Hill . . . | "The Danites." |

C.

| | |
|--|-------------------------|
| Celia | "As You Like It." |
| Cherry Monogram . | "The Way We Live." |
| Clara (her first character on any stage) | "Across the Continent." |
| Clara Wakefield . . | "Luke the Laborer." |
| Cora Darlington . . | "The False Light." |
| Cordelia | "King Lear." |
| Countess | "The Stranger." |
| Cousin Val | "The Railroad of Love." |

D.

| | |
|-----------------------|---------------------------|
| Desdemona | "Othello." |
| Diana | "A Wet Blanket." |
| Diana Jovita Castro . | "Two Men of Sandy Bar." |
| Diana De Lascour . . | "The Sea of Ice." |
| Diana Faudelle . . . | "A Priceless Paragon." |
| Donna Antonina . . | "The Royal Middy." |
| Donna Violante . . . | "The Wonder." |
| Doris | "An International Match." |

Repertory

| | |
|---------------|-------------------------|
| Doris | "After Business Hours." |
| Druda | "The Ice Witch." |

E.

| | |
|--------------------|------------------------------|
| Elizabeth | "The Golden Farmer." |
| Eloise Woodruff . | "Becky Mix." |
| Elvira Honiton . . | "New Lamps for Old." |
| Emma Torrens . . | "Serious Family." |
| Esther Eccles . . | "Caste." |
| Ethel Grainger . . | "Married in Haste." |
| Etna | "The Great Unknown." |
| Eva Manhattan . . | "Our First Families." |
| Eve Hillington . . | "The Lone Man of the Ocean." |

F.

| | |
|----------------------|-----------------------|
| Fanny Elkton . . . | "Zip." |
| Fidèle la Crosse . . | "A Heroine in Rags." |
| Florida Vaughan . . | "Bonnie Kate." |
| Flos | "Seven-Twenty-Eight." |

G.

| | |
|---------------------|---------------------|
| Georgette | "Fernande." |
| Georgiana Tidman . | "Dandy Dick." |
| Georgina | "Jane Eyre." |
| Gertrude | "Ben McCullough." |
| Grace Harkaway . . | "London Assurance." |
| Grace Roseberry . . | "The New Magdalen." |

H.

| | |
|---------------------|------------------------------|
| Harriet | "The Jealous Wife." |
| Hebe | "Pinafore." |
| Hermance | "Countess Gucki." |
| Hetty Fetherstone . | "The Orient Express." |
| Helena | "Midsummer Night's Dream." |
| Hippolyta | "She Would and She Wouldn't" |

I.

| | |
|------------------|----------|
| Isabelle | "Wives." |
| Issopel | "Tiote." |

J.

| | |
|--------------------|--------------------------------|
| Jeanne de Cernay . | "Serge Panine." |
| Jenny Kibble . . | "Girls and Boys." |
| Jo | "The Lottery of Love." |
| Julia | "The Two Gentlemen of Verona." |
| Julia | "The Hunchback." |
| Julia Latimer . . | "The Flying Scud." |
| Juliana | "The Honeymoon." |

K.

| | |
|-------------------|----------------------------|
| Kate Verity . . . | "The Squire." |
| Katherine . . . | "The Taming of the Shrew." |
| Kitty | "An Arabian Night." |

Repertory

L.

| | |
|------------------------|----------------------------------|
| Lady Anne . . . | "Richard the Third." |
| Lady Gay Spanker . . | "London Assurance." |
| Lady Jane . . . | "A Crown of Thorns." |
| Lady Mary . . . | "Rosedale." |
| Lady Nell . . . | "Lords and Commons." |
| Lady Sarah . . . | "Queen Elizabeth." |
| Lady Teazle . . . | "School for Scandal." |
| Lady Valeria . . . | "All that Glitters is not Gold." |
| Laura de Beaurépaire . | "White Lies." |
| Laura Cortlandt . . | "Under the Gaslight." |
| Laura Hawkins . . . | "The Gilded Age." |
| Laura Livingston . . | "Escaped from Sing Sing." |
| Letitia Hardy . . . | "The Belle's Stratagem." |
| Little Em'ly . . . | "Little Em'ly." |
| Louise . . . | "Cartouche." |
| Louise . . . | "Under the Snow." |
| Louise . . . | "Frou-Frou." |
| Louise Goodwin . . | "Across the Continent." |
| Lurline . . . | "Naiad Queen." |
| Lu Ten Eyck . . . | "Divorce." |

M.

| | |
|-----------------------|-------------------------------|
| Madelon . . . | "The Carpenter of Rouen." |
| Madelon . . . | "Fanchon." |
| Marguerite la Roque . | "Romance of a Poor Young Man" |

| | |
|----------------------|------------------------------|
| Marie . . . | "The Marble Heart." |
| Marie Comines . . | "Louis XI." |
| Marie de Mancini . | "The Royal Youth." |
| Mary Clark . . . | "The Charter Oak." |
| Mary Foster . . . | "The Two Escutcheons." |
| Mary Netley . . . | "Ours." |
| Mary Standish . . | "Pique." |
| Mary Watson . . . | "Dick Turpin and Tom King." |
| Mathilde de Latour . | "Miss Multon." |
| Maud . . . | "Musette." |
| Meg Merrilies . . | "Guy Mannering." |
| Miranda . . . | "The Tempest." |
| Miss Hoyden . . . | "Miss Hoyden's Husband." |
| Miss Million . . . | "Little Miss Million." |
| Mockworld . . . | "The Knave." |
| Morgiana . . . | "The Forty Thieves." |
| Mrs. Castlemaine . . | "The Golden Calf." |
| Mrs. Ford . . . | "The Merry Wives of Windsor" |
| Muttra . . . | "Zanina." |

N.

| | |
|---------------------|--------------------------|
| Nancy Brasher . . . | "Nancy & Co." |
| Naomi Tighe . . . | "School." |
| Nell Yerance . . . | "Sublities of Jealousy." |
| Nelly Beers . . . | "Love's Young Dream." |
| Nichette . . . | "Camille." |
| Nisbe . . . | "A Night Off." |
| Nora Drew . . . | "The Kerry Gow." |



AS "PSYCHE"

Repertory.

O.

| | |
|-----------------|----------------------|
| Odette | "Odette." |
| Olivia | "The Twelfth Night." |
| Ophelia | "Hamlet." |
| Oriana | "The Inconstant." |

P.

| | |
|-----------------------|---------------------------------|
| Pauline | "Lady of Lyons." |
| Pauline de Beausejour | "Americans Abroad." |
| Pearl Cortlandt . . | "Under the Gaslight." |
| Peggy Thrift . . . | "The Country Girl." |
| Philina | "Mignon." |
| Phronie | "Dollars and Sense." |
| Pierrot | "The Prodigal Son" (Pantomine). |
| Prince of Wales . . | "Richard the Third." |
| Princess Ida . . . | "Lorle." |
| Princess of France . | "Love's Labor's Lost." |
| Psyche | "Cinderella at School." |

Q.

| | |
|---------------------|--------------------|
| Queen Elizabeth . . | "Richard III." |
| Queen Elizabeth . . | "Mary Stuart." |
| Queen of France . . | "Henry the Fifth." |

R.

| | |
|-------------------|-------------------------|
| Rosalind | "As You Like it." |
| Rose | "Little Barefoot." |
| Rose | "The Prayer." |
| Rose Fallon . . . | "A Flash of Lightning." |
| Ruth Tredgett . . | "Charity." |

S.

| | |
|--------------------|---------------------------|
| Selina | "Needles and Pins." |
| Stella | "The Enchantress." |
| Stella | "The Little Detective." |
| Sybil Hawker . . . | "Brass." |
| Sylvia | "The Recruiting Officer." |

T.

| | |
|------------------------|-----------------------------|
| Telka Essoff | "The Passing Regiment." |
| Thisbe Mestic . . . | "Quits." |
| Tika | "Heart of Ruby" (Japanese). |
| Tilburina | "The Critic." |
| Tony | "Red-Letter Nights." |
| Triphenia Magillicuddy | "The Golden Widow." |

U.

| | |
|----------------------|---------------------------|
| Una Urquhart | "Love in Harness." |
| Ursula | "Much Ado About Nothing." |

Pierrot

V.

| | | | | |
|----------------|---|---|---|------------------|
| Vera Bouraneff | . | . | . | "The Last Word." |
| Viola | . | . | . | "Twelfth Night." |
| Virginia | . | . | . | "Virginius." |
| Virginie | . | . | . | "L'Assomoir." |

W.

| | | | | |
|---------------|---|---|---|------------------|
| Winifred Wood | . | . | . | "Jack Sheppard." |
| Wilson | . | . | . | "East Lynne." |

X.

| | | | | |
|----------|---|---|---|-------------------------|
| Xantippe | . | . | . | "The Wife of Socrates." |
|----------|---|---|---|-------------------------|

III.

THE VOICE OF THE FOREIGN PRESS.

England.

ADA REHAN acted in London in 1884, 1886, 1888, 1890, 1891, 1893, 1894, 1895, 1896, and 1897. She made tours of the English provinces, with Mr. Daly's company of comedians, in 1886, 1888, and 1897. She acted in Germany (in Hamburg and in Berlin) in 1886, and in Paris, always at the Vaudeville Theatre, in 1888, 1890, and 1891.

From the prominent newspaper criticisms of those years and places the following records have been selected of the impression made by Ada Rehan's acting. The generally enthusiastic comments upon her lighter creations are not quoted, the extracts being restricted to her Shakespearean performances.

ADA REHAN AS KATHERINE.

The Pall Mall Gazette, London:

There are certain theatrical performances, like certain faces, which once seen are never forgotten, and such a one is Miss Ada Rehan's rendering of the part of Katherine in "The Taming of the Shrew." As we journeyed

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to Islington we tried unsuccessfully, and perhaps somewhat ungallantly, to recall how many years had elapsed since first we saw the great American actress in the character of Shakespeare's most turbulent heroine. Once the curtain rose, our difficulty was solved. It must have been yesterday, or last week, or last month at furthest, for there, in her pristine passion, vigor, and grace, moved the figure exactly as we first remembered it. To some people the impersonation of Baptista's willful daughter appears the easiest in the whole gallery of female portraits that our great poet collected. Only be virulent and violent enough at first and sufficiently meek and mild thereafter, and the thing is done; but more acute observers will see that this is not so; that the shrew is not necessarily a scold or a termagant, but a woman with a naturally willful and headstrong disposition which, unrestrained by any controlling influence, leads its possessor into excesses bringing disquiet and unrest to all around. Shakespeare eloquently shows that a woman may be a shrew and yet be a loving and lovable creature, waiting only for a still stronger nature than her own to which to yield and give obedience. With what art Miss Rehan presents all this, it seems almost superfluous, in these days, to describe. The gradations by which the metamorphosis is effected are so gradual that we fail to notice them at all; and when at the end we see the tame but still spirited woman the loving and submissive wife, there is nothing shocking or strange in the recollection of what a demon she was at the commencement of the play. Miss Rehan indulges in no undue violence of voice or gesture to produce her effects. For her the heroine's passion is only the more dangerous, because

she never quite allows it to explode itself. It is always simmering and smoldering—never quite ablaze.

The London Graphic:

The house literally rose at Miss Ada Rehan when she "took the stage," as the old phrase has it, in a characteristically tempestuous fashion, which none who saw will soon forget. It would be difficult to overpraise the excellence of Miss Rehan's presentment of the proud, capricious Katharine—at once a human tigress and a gentle woman, whose refinement was evident even in the most furious outbursts of her outrageous temper, and the subtlety and variety which her soft, rich voice succeeded in imparting to her impassioned utterances. Her distinct enunciation and perfect delivery of the lines, too, suggested a reflection how rarely these qualities are encountered on our stage.

The London Daily Telegraph:

If ever there was presented an embodiment of nervous force, nervous exhilaration, nervous tension, nervous abandonment, and nervous depression, it is contained in the Katherine of Ada Rehan. She does not act only with her voice, or her hands, or her face, but with her whole nature. We seem to see everything that is passing through the woman's mind, her keen struggle for supremacy, her lovely abandonment to the inevitable, her womanly expression of love and tenderness. Other Katherines that we have seen seem to think it necessary to forget their breeding in the emphasis of their rage. Not so Miss Rehan. There is dignity in her furious passion, there is infinite grace in her humiliation. Her scream of

The Voice of the Foreign Press

baffled rage is terrible; her cry for pardon is piteous. Miss Rehan's Katherine is no mere actress; she is a veritable woman. She does not frighten us; she arouses our pity. It may be cruel and insolent to tame a high-spirited woman so; it may be considered degrading to see her bow the knee to her lord and master. In these days of lady senior wranglers and senior classics the picture of Katherine will appear more horrible than before. But, granted the scheme of Shakespeare, it could not be translated with more force or consummate art.

The Edinburgh Scotsman:

For the first time Miss Ada Rehan, an actress whose praises have been sung on two continents, visits Edinburgh, and submits, along with Mr. Augustin Daly's company, an entertainment which disarms criticism on account of its excellence and variety. Since 1890 she has been in London as a bright particular "star" in the theatrical heavens, and now she has gone out to conquer the provinces, which, judging by her last night's performance, are likely to be in accord with the two great cities on different sides of the Atlantic in which her reputation has chiefly been made. Miss Rehan has all the qualities necessary for a theatrical "star"—an artistic temperament, a stately presence, a beautiful voice, and a training which has put face, gesture, and voice thoroughly under command. Of the role of Katherine she has unquestionably a thorough grip. Her mood was as tempestuous as the winds which proverbially usher in the month of March. She blustered and stormed for awhile until the tempest was gradually quelled, as if by a magician's wand, and died away in soft, spring-like whis-

pers. This marvelous transition in the character of the shrew Miss Rehan depicted with many charming touches of art; and it would be difficult to say in which aspect of the part the audience most enjoyed her acting. She was equally good in both. The audience was exceedingly enthusiastic.

The Birmingham Daily Gazette:

Many don the mantle of Shakespeare, but to few is it given to wear it with dignity. It dwarfs impostors to their natural proportions. It shows forth presumption in all its contemptible littleness. The man or woman who can wear it with grace must have something of the deathless fire of genius. Such a woman is Ada Rehan, an actress whose strong personality, passionate sympathy, and fire of soul declare her one of the long line of those who have worthily interpreted the ideals of the master poet of English speech. There are characteristics in Miss Rehan's acting which force the thinking observer to this conclusion.

ADA REHAN AS ROSALIND.

The London Times:

It is a merry, arch, playful Rosalind she shows us, unmarked by the smallest dash of the prose of everyday life. Rosalind's laugh is as pretty as the sound of a silver bell; her bounty to the world at large is as boundless as her love for Orlando. No suggestion of cynicism or strong-mindedness mars her gentle pleasantries.

Without any other claim to public regard, and it has many, Mr. Daly's production of "As You Like It"

The Voice of the Foreign Press

would still be memorable for Miss Rehan's delightful embodiment of Rosalind, the best of the century.

The London Saturday Review:

The present generation and the growing generation have seen more than one Rosalind in London, and of them all, only one—and she, alas! has been taken from us—that could be named in the same breath with Miss Rehan. The first requisite for, perhaps, the most charming part in Shakespeare's comedies is that most indefinable thing, charm. This Miss Rehan has proved herself to possess, over and over again, in parts of lighter calibre, and, with a very distinct touch of genius, in the part of Katherine in "The Taming of the Shrew," a part capable, in the hands of a very capable actress, of being well played and yet wanting charm. Those of us who hoped most from Miss Rehan's Rosalind may have been surprised at the extent to which their utmost hope has been realized. Dignity; girlhood growing into womanhood; the inception and completion of a love perfect in innocence; resentment of injustice; playfulness and tenderness, in the boy's disguise; a shy boldness beforehand with Orlando; after the wrestling scene a complete but difficult courage, failing only in the scene of "counterfeiting," and then still attempted; return to the absolute womanliness which has never been lost—all these things make up the sum of Rosalind, a character as trying as it is entrancing. All these things Miss Rehan understands and expresses. Mr. Daly's presentment of the play is almost a revelation.

The London Daily Telegraph:

The early scenes of "As You Like It" are considered

by the amateur quite unnecessary and immaterial. Ada Rehan does not think so. Here she has to show her womanly nature, her pride and her independence. Directly she opens her mouth we know how her heart overflows with tenderness. If it were not so, how could she love and adore the gentle Celia. But she has pride also, a pride that cannot be crushed by any love or sentiment. Then, best of all, Rosalind shows this to perfection after her scene with the Duke, when, the sentence having been pronounced, she proposes the girlish escapade, not so much as a revenge, but as a relief for her baffled and crushed pride. Her denunciation of the Duke is superb in its majesty and force—no stage ranting, but the overflow, the natural overflow of a proud woman's heart. But the reaction to a burst of humor and fantastic devilry is equally admirable. Rosalind wants a relief to her pent-up pride and vexation, and she finds it in the madcap journey with Celia and Touchstone. The woman, remember, is all nerves. She has seen the only man she can love, she has been insulted by one who should have protected her, and she rushes into the comedy of the situation like the wildest and most impetuous woman in the world. Nothing finer has been seen in the way of brilliant contrast than Rosalind's proud, fiery, and impetuous outburst when the Duke insults her, finding its relief not in tears exactly, but in the comforting love of her kinswoman. This superb effort was crowned with overwhelming applause. But the audience little knew, though the Shakespearean students did, that this was the keynote, as it was, of Ada Rehan's Rosalind. She is a woman in the first act, and she never ceases to be a woman in every scene in the play.

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She may masquerade, she may gasconade, she may chaff, she may be the spirit of humor and comedy, but, concealed by the doublet and hose, and illustrated by the aggressive spear, there is still the woman Rosalind ever with us, never for one second losing her womanly charm.

But, of course, one might write volumes on the deeper significance of Ada Rehan's Rosalind. Our purpose now is to state how the artist plays upon her audience with her rare art of comedy. She is not slow or lethargic, as most English players are. She has magnetic influence; she travels over the footlights; she has the audience, or such parts of it as possess intelligence and intellect, in the palm of her hand. And what is the result? This exquisite old comedy goes with the spirit denied, alas! to Shakespeare, but reserved for modern musical farce.

The St. James' Gazette, London:

Miss Ada Rehan is an actress who can only be compared with herself. So strongly imbued with her personality is each character she sustains that, in order to arrive at a just estimate of any, one is constrained to consider it by the light of her other assumptions."

The London Globe:

How girlish were many of the movements, the light runs across the stage, into the arms of her cousin, the recoil from the advances of Orlando, the tremulous and caressing ardor that showed how deeply the arrow of Cupid had entered! How musical was the voice in its every utterance, how graphic were the gestures! . . . The conquest achieved by Miss Rehan over the

audience was complete, and the enthusiasm was untiring and unbounded.

Truth, London:

A more harmonious rendering of Shakespeare's "As You Like It," a rendering more distinguished for its evenness of tone, for its thoroughness of conception, and for its general grace of elocution, has not been seen in our time. A Rosalind more ideal, more versatile, more womanly, or more humorous than Miss Rehan has, I venture to say, never trod the English stage since the age of the giants.

Land and Water, London:

Miss Ada Rehan steps from triumph to triumph; she has established it as an axiom of the stage that she can do nothing in which she is not delicious.

Her Katherine was magnificent! Her Rosalind was an ideal realization of the ideal woman of the most exquisite love comedy that was ever written. Ada Rehan's acting, Shakespearean though it may be, in every well pronounced and musical syllable, was but a procession of old, dearly-treasured memories, whether she was coy or bold, petulant or entreating, caressing, indifferent, tender, timid, or lost in dreamy reverie of sweet love musings. Nimble of wit, fleet of foot, rapid in gesture, as the deer of the forest themselves, flitting perpetually round the flower of love like a humming-bird moth, yet only tasting it with delicate fore-feeler, and darting back as rapidly when approached, her beautiful voice, like a splendid searchlight, wandered through the musical cadences of the lovely lines, making each well-known concert stand out in charming relief, and ever and anon

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lighting on some hitherto unsuspected beauty and revealing it for the first time in all its delicacy. In short, this most comely creature, graceful as the dryads, playful as the squirrels, with the audible woman's heart throbbing in every gesture, accent, and look, seemed the very spirit of woman now incarnate and visible before us; the exhaustive embodiment of all that is wayward, loving, adorable, and delightful.

The Sketch, London:

The depth, the sincerity and the warmth of her Rosalind pervade the air. She has a true appreciation of the love which fills Rosalind's heart and soul and makes life joyous for her, and with an extremely delicate touch, with sprightly grace and admirable art, Miss Rehan conveys to her audience, alluringly, convincingly, this side of Rosalind's character. Her Rosalind is radiant in its expression of happiness. It is beautiful in its brilliancy. But it is infinitely tender. Miss Rehan's Rosalind is an example of acting in its highest form. Well thought and balanced, perfect in its light and shade, its dominant feature is its womanliness, its truth to nature.

The Birmingham Daily Gazette:

It asks the pen of an enthusiast to bring before the mind's eye the gracious being whom Miss Ada Rehan revealed to us in the guise of Rosalind. It was an education in the virtues of womanhood to see her. And yet with what simplicity, with what unapparent art, she portrayed this exquisite character—perhaps the most fascinating of all Shakespeare's heroines. It is Dante, is it

not, who speaks of the transfiguring effect of love on woman? Miss Rehan's performance was a sort of natural commentary, nay, an exemplification, a proof of this idea. Yet there was no excess of sentiment, no nursing of a passion to the point of morbidness. A more sunshiny love was never seen. And merry withal, with the joy of a heart that loves and knows itself loved in return. Deep also, with the intensity of entire self-surrender. It was a lesson in the language of the emotions to watch the play of thought on Miss Rehan's expressive features. Delight sparkled in her eyes as she listened to the protestations of the rapt Orlando. There was roguishness, too, and coyness, and all her movements were eloquent of a love almost painful in its sweetness. Here, we felt—and the whole house felt—was the ideal Rosalind."

The Nottingham Guardian:

The acme of perfection in regard to Shakespearean acting is reached by Miss Ada Rehan, in her impersonation of Rosalind. No other actress is there at the present time who is able to invest the masquerading heroine of "As You Like It" with such truly remarkable charm. Not even the most hardened of playgoers could resist the fascination of this Rosalind, as, full of winsome wiles and pretty blandishments, she lures Orlando to woo her under the shadow of the forest trees. And when Rosalind, her ill-attempted manly swagger deserting her, listens with gathering alarm to the story of her lover's encounter with the lioness, Miss Rehan played magnificently. It is a creation which remains in the memory, a pleasurable recollection, long after the tableau curtains have hidden from view for the last time the dainty

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figure, clad in russet-brown doublet and hose, whose words and actions have enthralled the attention during three hours—a time which has seemed all too brief.

ADA REHAN AS VIOLA.

The Pall Mall Gazette, London.

To see the "Twelfth Night" last evening was to recall Heine's dream of starry night, and the wide, wide sea, and the apparition of the Goddess of Caprice, that strange Muse who was present at the birth of Rosalind, Beatrice, Titania, Viola, and all the rest of the charming children of Shakespeare's comedy. Of all that Muse's god-children no one is more delightful than Viola, and no one more invincibly attracts—and, at the same time, more gravely dismays—an actress. For in Viola, even more than in Rosalind, the desired success is difficult to seize. It is therefore, perhaps, Miss Rehan's greatest triumph. Her Viola stands by the side of her finest creations—beside her Katherine, her Rosalind; she has enriched our memory with one more ideal picture of a heroine of Shakespeare's comedy. Miss Rehan's Viola must certainly be declared equal to the finest work she has done; it is possible that it may even be found better than anything she has yet done. The simplicity, the passion, the melancholy, the humor, all the varying qualities that are united to make Viola one of the most enchanting women that a great poet ever called to life, had their proportioned part in Miss Rehan's performance. It may be easy to make the masquerading girl's passion for the moody Duke seem unreal, or even unpleasant, a midsummer's madness, or an unbridled appetite. Miss

Rehan made it seem at once natural and noble, tender and exalted, human and yet fanciful, earnest and yet always womanly. The scene in which she sits by the Duke's side and watches his face while he listens to the love song is one of the most perfect pieces of acting it has ever been our good fortune to witness. Her Viola stood almost motionless, with folded arms, but in the least turn of the head, in the slightest shade of shifting emotions on the expressive face, every feeling that stirred the girl's heart, every passionate thought that vexed her mind, was revealed. No less admirable were the scenes of playful mockery with Olivia, the scene of panic with the boors. The charming cowardice of Viola was represented without exaggeration. The firm command of her powers which was characteristic of the whole performance was not for a moment lost, in a situation where the temptation to overplay might very well seem inviting.

The London Times:

The performance of "Twelfth Night," by Miss Ada Rehan and the other members of Mr. Daly's company enables Miss Rehan to return to the highest plane of her art, where she remains unrivaled. To her Katherine and her Rosalind, her Viola forms a charming companion picture—an ideal of womanly self-sacrifice and grace. Of the three Shakespearian impersonations which Miss Rehan has given us, it may be questioned, indeed, whether her Viola is not destined to leave the most pleasurable associations in the memory. A haunting picture is that which she presents of the love-lorn maid who "never told her love," and it is all the more enchanting from the tender and winning accents with which the

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actress is able to express the poetry of the conception. Important as it may be, in all parts, the *voix d'or* with which such actresses as Madame Sarah Bernhardt and Miss Ada Rehan are gifted is never heard to greater advantage than in such chaste, sublimated and sweetly feminine creations as Viola. Miss Rehan's voice counts for much in the effect produced by this performance; but no less touching is the purity and delicacy of her untold love which is less a passion than a poem. This performance, confirms the impression that Miss Rehan's true line is Shakespearean comedy. There, at present, she stands alone.

The London Saturday Review:

Romance is indeed the essence of Miss Rehan's reading of Viola. And it would be difficult to better the fine touches which Miss Rehan gives to the double intention—on the one hand devotion to Orsino, on the other a finely repressed jealousy of Olivia. It is not more in Miss Rehan's face than in her voice that the spectator reads the conflicting emotions which lead at last to so fair an end. The "voice of gold" has somewhat to say to this. But the voice of gold, without inspiring genius, could not be supreme. And Miss Rehan has that voice and that genius.

The London Telegraph:

Miss Ada Rehan has given us three great and essentially womanly Shakespearean performances since she has been one of us—her Katherine, her Rosalind, her Viola! Who shall attempt to say which is the best? For ourselves, charmed as we have been, we refuse to be the

arbiter. The last given is the best remembered, and Miss Ada Rehan's Viola will be a memory that time will with great difficulty efface. These fine old plays fade and fade away from the stage. They depart and are seen no more. They are derided by such as have not the taste to appreciate them, or the grace to give them reverence, but they will live on and on, while poetry has a hearing on the English stage, and while managers so devoted to poetic art are found as Mr. Augustin Daly, with Miss Ada Rehan at his right hand.

The London Daily Chronicle:

Miss Rehan is to be applauded for upholding the poetry and wealth of imagination contained in "Twelfth Night" instead of dragging the story down to commonplace realism. She is neither amused nor surprised at Olivia's declaration of affection—her sympathy is kindled for one who is in somewhat similar straits to herself, and therefore in her rejection of the Countess there is nothing that is contemptuous, or wantonly cruel. As much a slave to the god of love as is the high-born lady to whom she has been sent, Viola regards her with pity and sisterly regard. This view of the character—the correct one—Miss Rehan brings out with grace, ease and consummate tact.

The St. James' Gazette, London:

Exquisitely tender, graceful and beautiful, she flits through the play like a bird across a summer sky. In every glance, in every movement, her love for the Duke finds an outlet. With what exquisite expression were the lines "She never told her love," etc., spoken by Miss

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Rehan it is perhaps unnecessary to say, or with what perfect pathos the entire scene was played. Beautiful also was the action when, on receiving from the duke the chain intended for the countess, Viola raised it to her lips and reverently kissed it . . . But the real basis of Miss Rehan's performance is tender and subdued womanliness. The whole picture is wonderfully vivid, and by its rare beauty appeals directly to the feelings of the audience. It is in such appropriate and exquisite touches that Mr. Daly's management excels.

The Birmingham Daily Gazette:

The hopes awakened by Miss Rehan's Rosalind were more than borne out by her Viola. It is the Viola formulated by the rumination and thought of generations, with the addition of something that is of the very essence and fibre of Miss Rehan's nature. The love-lorn ambassadress of love, the romantic youth feeding her flame with fond imagination, the timorous woman terrified at the sight of a sword: all these Miss Rehan was—and more. Anything more lyrically beautiful, more delicately suggestive of the longing of a fine nature enamored, than her speaking of the lines:

"She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek,"

could not be imagined. Nor is Miss Rehan's impersonation of Viola simply an interpretation of the surface meaning of Shakespeare's lines. She reads deeper, and gives us fine shades of sensibility that, lie between the periods. Viola's love for Orsino—half-suppressed but unsuppressa-

ble—insinuated itself in byplay of such rare delicacy that it seemed the language of natural passion rather than the effect of art; an impulse rather than a simulation.

France.

De la Pommeroye:

That which strikes above all, especially in Miss Rehan, is the very visible preoccupation; the American artists give to the spectator absolutely the illusion of reality. In this respect the comedians of Mr. Daly go very much further than our French artists, although this tendency to realism has been marked by us for several years. If all American comedians play like those we have seen, they have a right to say the American theatre is the natural one: their propensity to realism is affirmed in a thousand details. The ease of entering, making exits, taking their chairs seating themselves, etc., is the image of an everyday, life. In our theatres there is always a little conventionalism in the manœuvres of the personages. If I may judge from what I have seen of these Americans the domain of realism is theirs exclusively.

Le Figaro:

To find anything among us comparable to this model company we must go to the Comedie-Francaise. The star of the troupe is Miss Ada Rehan . . . A Reichemberg combined with a Samary.

“Paris:”

Miss Ada Rehan asserts herself by voice, look and gesture; even those who do not understand what she says feel that she is a personage. She does not charm but



AS "LADY TEAZLE"

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commands, she forces herself upon the attention and the mind. The American artists . . . go much further than the French even, in lending an illusion of reality to the performance.

Le Siecle:

The success of the evening was won by Miss Ada Rehan. She seems to us to combine the charm of Mlle. Reichemberg with the piquancy of Mlle. Rejane.

Germany.

The Berlin Staatsburger Zeitung:

"The Country Girl" . . . gave the public a fine opportunity to admire the art of the American players, who by their intellectual acting and ready grasp of all comic situations made a happy impression on the audience. Chiefly was the exquisite "natural art" of Miss Rehan in the part of Peggy admired and enthusiastically embraced.

The Berlin Boersen Zeitung:

The sample of original American comic acting was received enthusiastically by the audience. Among the participants Miss Ada Rehan, whose versatility is astonishing, distinguished herself by an uncommonly original and delightful performance.

The Berlin Charivari:

We have already remarked upon the brilliant ensemble of the Daly Company. It has among its members, also, artists who, in their individual acting, are of the first rank. Miss Ada Rehan . . . showed herself to be an artist, who throws her whole soul into the performance, and she has won our German hearts by her naturalness, her sincerity, and her wonderful versatility.

IV.

ADA REHAN AND TENNYSON.

Tennyson's play of "The Foresters" was produced, for the first time on any stage, at Daly's Theatre, New York, on March 17, 1892, Ada Rehan representing Maid Marian. The comedy ran until April 23, and it was revived, for a brief run, in January, 1893. The following passages, relative to this subject, are reprinted from the Memoir of Tennyson, by his son:

1891.—"Mr. Daly and Miss Rehan came to arrange about 'Robin Hood.' Mr. Daly said that such a thoroughly English woodland play was sure to be popular in America. My father recommended him to look at Whympers's pictures of Sherwood Forest, which he straightway bought, in order that they might be copied for the scenes. Sir Arthur Sullivan undertook to set the songs.

"My father said to Mr. Daly: 'I don't care for "The Foresters," as I do for "Becket" and "Harold." Irving suggested the fairies in my "Robin Hood," else I should not have dreamed of trenching on Shakespeare's ground in that way. Then Irving wrote to me that the play was not "sensational" enough for an English public. It is a woodland play—a pastoral without shepherds. The great stage drama is wholly unlike most of the drama of modern times. I do not like the idea of every scene being obliged to end with a bang. About



AT NEWSTEAD ABBEY, BESIDE BYRON'S MONUMENT TO HIS DOG

and Tennyson

"There Is No Land Like England," he added, 'I wrote that song when I was nineteen. It has a beastly chorus against the French, and I must alter that if you will have it.'

"Before Christmas he had written a new scene and a new song for Miss Rehan—'Love Flew In At the Window.' . . .

"It gave him great pleasure to hear that American people were 'appreciative of the fancy, and of the beauty, and especially of the songs and of the wise sayings about life in which the woodland play abounds.' The houses were packed, and the play had a long and most successful run.

"Before the production, my father wrote to Augustin Daly:

" 'I wish you all success with my "Robin Hood" and Maid Marian. From what I know of Miss Ada Rehan I am sure that she will play her part to perfection, and I am certain that, under your management, with the music by one so popular as Sir Arthur Sullivan, with the costumes fashioned after the old designs in the British Museum, with the woodland scenes taken from Mr. Whymper's beautiful pictures of the Sherwood of to-day, my play will be produced to advantage both in America and in England. . . With all cordial greetings to my American friends, I remain,

" 'Faithfully yours, TENNYSON.'

"And he received the following from Miss Rehan:

" 'Let me add my congratulations to the many on the success of "The Foresters." I cannot tell how delighted

I was when I felt and saw, from the first, the joy it was giving to our large audience. Its charm is felt by all. Let me thank you for myself for the honor of playing your Maid Marian which I have learned to love, for while I am playing the part I feel all its beauty and simplicity and sweetness, which make me feel for the time a happier and a better woman. I am indeed proud of its great success, for your sake as well as my own.' "

[illegible]



WITH HER BULLDOG "FUN"

V.

ADA REHAN IN "THE SQUIRE."

Lippincott's Magazine, Philadelphia, October, 1883:

First Impressions.

Three or four years ago, in purposeless wandering about the streets of New York of a winter's evening with an English friend, the editor of the principal dramatic journal of London, we found ourselves standing in front of the Fifth Avenue Theatre, attracted by the title of the play, "An Arabian Night." It suited our vagabondish humor, and we entered the house, for the first time, to see it. As we took our seats there were two women upon the stage: one was about making her exit by the middle upper entrance, speaking her line as she went off. It was, "I shall be back in five minutes." Having heard it spoken, our friend exclaimed, "Why, she's a first-rater!" The young girl who had thus extorted the admiration of the most dreaded if not the most brilliant of British dramatic critics was Ada Rehan. No line could apparently be more tame or less effective,— "I shall be back in five minutes." But as spoken it teemed with expression, giving the command of the stage to the speaker, and winning for her a general burst of spontaneous applause. She was running, not walking, off the stage: as she reached the curtained exit,

she drew its heavy drapery about her, framing herself within it, delivering the words somewhat after the following fashion: "I shall be back"—fact absolute, emphatically stated—"in"—doubt, pause for reflection, consideration—"five m-i-n-u-t-e-s." To that bare and barren line the actress had imparted a volume of thought, and had so shown the resources of her art as to compel the most generous praise of a most judicious critic. What else she had done in doing that was to broadly express her own personality, making it apparent to every intelligent auditor that she was a girl—for she was still but a girl—of strong character, whose acts were inspired by thought.

A Natural Comedian.

Miss Rehan is essentially a comedian, and by her own personality and her art goes far toward making real to us the stage personality and the art of "that child of nature," the beautiful Mrs. Jordan. Mrs. Jordan's elegance of manner, refinement of expression, but particularly her unstudied grace of bearing, pose, and gesture, her exuberance of spirit, her keen, sweet self-enjoyment, her insouciant abandon, her natural charm and winsomeness, are all in a measure recalled, if not revived and restored to the stage, by her younger sister of the theatre.

In carefully searching for the source of the wondrous charm of Miss Rehan's art, which is to-day incomparable upon the English-speaking stage, as one of the first of British dramatic critics has declared, a clue seems to be found in a bit of talk which Barrington had with Mrs. Jordan, and which he has reproduced in his "Memoirs." When that garrulous Irishman asked how she contrived

A Natural Comedian

“to be so buoyant—nay, so childish—on the stage, while you lose half your spirits and degenerate into gravity the moment you are off it,” she replied, “Old habits, old habits. Had I formally studied my profession, weighed my words, and measured my gestures, I should have been artificial, and they might have hissed me: so, when I had got the words well by heart, I told nature I was then at her service, to do whatever she thought proper with my feet, legs, hands, arms, and features; to her I left the whole matter; in fact, I was merely her puppet, and never interfered further myself in the business. I heard the audience laugh at me, and I laughed at myself; they laughed again, so did I; and they gave me credit for matters I knew very little about, and for which Dame Nature, not I, should have received their approbation.”

But Mrs. Jordan, with all her assumed reliance upon nature, knew as well as her great compeer Mrs. Siddons the springs and levers of her art. She had rules to govern her; and here is one which we commend to all actors: “The best rule,” she said, “is to forget, if possible, that any audience is listening. We perform best of all in our closets, and next best to crowded houses; but I scarcely ever saw a good performer who was always eyeing the audience. If half the gesticulation, half the wit, drollery, and anecdote which I have heard among you all at Curran’s Priory, at Grattan’s cottage, and at your own house,” she said to Barrington, “had been displayed before an audience without you knowing that anybody was listening to you, the performance would have been cheered as one of the finest pieces of comic acting possible, though, in fact, your only plot was to get tipsy as agreeably as you could.”

In Serious Drama.

In all the serious work Miss Rehan does there are convincing evidences of profound thought and laborious study which in her autumnal years will bear fruit. While essentially a comedian, Miss Rehan has put off the cap and bells and appeared with dagger and bowl with only less acceptancy. The two plays in which she has achieved the most signal triumphs and in which she can be most judiciously weighed and judged are Pinero's play, "The Squire," and "Casting the Boomerang," renewed for the American stage by Mr. Daly, from the German of Schonthan.

In "The Squire" there is no comedy. It is all most sad and serious business—the struggle of a young girl, friendless, guideless, through a most perilous sea of doubt, misery, and despair, until at the end there come smooth, calm waters and happy, smiling shores. It just escapes being the direst tragedy—the wreck of a life good, simple, pure, loving, beautiful. With all the deepest and strongest emotions the actress has to do, and with them she does as one born to love, suffer, endure, and as one who has long loved, suffered, and endured. From the rise of the curtain to its fall Miss Rehan is, in presenting strong, passionate, or tender phases of character, almost faultless. And it is the best evidence that could be offered to the perpetuity of her success that she has intelligence and feeling sufficient to enable her to portray as admirably as she does a character so at variance with the natural sources of her art. It proves that thought informs and labor shapes it.

Ada Rehan and Charles Fisher.

But there are two notable scenes in "The Squire" in

A Scene of Pathos

which the audience are forced to the recognition of the presence of two great and noble artists, whom the traditions of no triumphs won by others can justly shame. The one is Ada Rehan, the other the veteran Charles Fisher, the most finished artist of this good company of comedians, an actor of the noblest school of comedy. Charles Fisher was born in London in 1816, and made his first appearance on the stage in 1834, at the Princess Theatre. Shortly afterward he came to America, appearing at Burton's Theater in "The Gardener's Wife." Subsequently he became one of the strong props of the elder Wallack's theatre, and later of the younger Wallack's. For a season at least he was a member of the old Walnut Street company, and will be especially remembered by the old playgoers for his brilliant and manly presentation of the part of Dandy Dinmont, sharing with Miss Charlotte Cushman the honors of the performance. In his younger days Mr. Fisher was a man of remarkable physical beauty of a very manly and noble type.

A Scene of Pathos.

The character presented by Mr. Fisher in "The Squire" is that of the Mad Parson, mad only in the gossip of the parish or in the veiled mystery of his life, in his studied avoidance of women, in his settled gloom of manner, and in his great, deep, wide tenderness of feeling and act. On business of charity he visits the Squire, Kate Verity, for the first time. Following the ordinarily ceremonious greeting between strangers, the Squire, obeying the spirit of impulse, from which she always acts, walks straight up to her taciturn guest, who sits at a table,

impatiently waiting for the aid he has come to find. She says, in the brave, open, strong manner of a man speaking to an equal, "Parson, you have never come here since my father died. I am your neighbor, and the nearest thing to a squire you have in your parish. To slight the first was impolite, the second impolitic."

He replies, "I did not like your father."

To which, in cool, sweet tone, and manner grave as his own, she answers, "My father did not like you." And then, as if gauging the metes and bounds, the heights and depths, of the old man's loneliness and sorrow, she again obeys the gracious, beneficent womanly impulse which controls her, puts out her open hand to him in a hearty, manly fashion, with a smile upon her face, shining winsomely, beseechingly in her beautiful eyes, playing about her fine, nervous mouth, so radiant and full of the sunshine of good-fellowship as to have tempted St. Simon to his fall.

The parson looks at the outstretched hand, then up to the refulgent face and tender eyes, seeing in them the reflection of a pure soul, but it is the hand of a woman. He hesitates, and is lost, for his hand goes out to hers, and the two great-hearted people are friends. But the touch of that woman's hand, the first for so many long, pained years, recalls another woman to mind, and he sits wrapt in this sacred memory of his till the Squire, stealing quietly behind him, softly touches him upon the shoulder. He starts as if about to resent the intrusion, then recognizes the hand that he had taken in fellowship the moment before.

"Do you know what they say about you in Market Sinfield?"

A Scene of Pathos

"No," is his gruff, indifferent answer.

"They say," she goes on, "that you hate women, and will have only men-servants about your house."

"Do they?" he replies. "Well, they are honest men."

There is a long pause; the hand of the Squire steals almost caressingly to the old man's bent shoulder, and the girl's face grows grave and pitiful. The question this time falls in low, tender tones: "Was she pretty, parson?"

"Yes," slowly, hesitatingly spoken, in a voice smothered and pained, the word dragged out of him.

"Was she—good?"

He is sitting with his hands clasped upon the head of his stout stick, his eyes are fixed upon vacancy, and when that question is asked him, the reverend gray head sinks slowly upon his breast, and from his parched, nervously-working lips comes the answer, an almost inaudible "No," more like a sob than a word.

"I am sorry," she says. And her hands fall upon—as if to bless if they could—this battered old wreck of a stormy love.

The simplicity with which this scene was clothed by the two actors gave it such dignity and force as to raise it to the highest plane of dramatic excellence and to seem to divest it of all theatrical trickery.

In a subsequent scene, in which the parson comes in the storm and gloom of the night to warn her against the man who is already her husband and to tell her that his wife is lying ill at the village—a wife thought to be long before dead by both the husband and his later spouse, the acting of Miss Rehan and Mr. Fisher was incomparably beautiful, unmarred by a single defect, and char-

acterized by the highest intelligence and profoundest feeling for their art.

Casting the Boomerang.

Miss Rehan, as the heroine of "Casting the Boomerang," everywhere proclaims the genius that inspires her; it does not seem like art at all, but like nature—nature buoyant, exuberant, sometimes running riot, but never losing a certain winsome charm and dazzling grace. Her voice is full, rich, strong, clear, sweet, and suggestive of a nature soft and refined. In form she is tall, elegant, and graceful, her walk being especially notable for its fine freedom of action and decision of purpose. Her features are delicate and regular, the eyes being of great beauty and brilliant with varying expression. Her smile is warm and bright like sunshine, and her laugh low, sweet, and joyous—an echo of her most radiant moods.

POSITIVE AND COMPARATIVE.

SIR,—Permit me to offer you a “*Mem. for a Daly Diary.*”—Twelfth Night. To assist one in producing a Shakspearian play, and for finding an actress capable of doing justice to its heroine, it would be difficult, than ADA REHAN, to find an *Aider and a better*. After this I may be indignantly asked “how dare I thus recklessly pun upon the name of so excellent an actress?” Whereunto I am bound to reply with just one more, and say, according to the French proverb, “*Rehan n’est sacré pour un sapeur.*” *Le sapeur? C’est moi!* And sorry shall I be when the DALIES leave us, and the word goes forth, “*Rehan ne ra plus!*”



Ada as “Viola.”

Yours,
LE SAPEUR.
FROM LONDON PUNCH FEB. 24TH 1894

MR. PUNCH'S COMPLIMENT

VI.

ADA REHAN AND DALY'S LONDON THEATRE.

The St. James Gazette, October 30, 1891:

In the presence of a large assembly of ladies and gentlemen distinguished in literature, art, and the drama, Miss Ada Rehan this afternoon laid the foundation stone of Mr. Augustin Daly's new theatre, off Leicester Square. Among those present were Sir Frederick Leighton, P.R.A., Sir Augustus Harris, Mr. and Mrs. Bancroft, Mr. Edward Terry, etc. A large portion of the site had been covered by a marquee, which was more than filled by the assembly. The new theatre, which will present a very elegant and tasteful façade to Cranbourne Street, stands only a few feet away from Leicester Square, and, owing to the improvements in Ryder's Court, is practically a corner site. The principal entrance is in Cranbourne Street, which leads to the stalls and dress circle; another entrance leads to the upper circle, while the entrance to the pit is in Ryder's Court, and to the gallery from a passageway at the back. All these entrances to the upper circle, pit, and gallery are duplicated. The audience to the dress circle enter practically level with the street, and those to the stalls go down wide staircases right and left of the entrance vestibule. There is a spacious foyer and smoking-room on the first floor facing into the main street, and each division of the audience has refreshment

and cloakroom accommodation. There are three tiers above the pit level—dress circle, upper circle and gallery—and on either side of the proscenium of five private boxes. In the decorations of the auditorium, the foyer, and the vestibule marble and polished woods will form a special feature. The architects are Mr. Spencer Chadwick and Mr. C. J. Phipps, F.S.A.

Miss Rehan, who wore a black velvet costume, the skirt edged with fur, and the mantle ornamented with silver passementerie, was received, upon her arrival with Mr. Daly, with applause. A box containing newspapers of the day and a series of coins of the realm having been placed in a cavity beneath the foundation-stone, Miss Rehan proceeded to spread the mortar in a vigorous and workmanlike fashion. The stone was then lowered into its place, and Miss Rehan pronounced it to be well and truly laid. Coming then to the front, she recited the following:

SONG OF DEDICATION:

ON THE OCCASION OF LAYING THE FOUNDATION STONE OF DALY'S
THEATRE, LONDON, OCTOBER 30, 1891.

Spoken by Miss Ada Rehan.

Brothers and sisters from over the sea!

Send us your blessing before we depart!

Here in this Empire of Cities are we

Building for time a Cathedral of Art!

Art of no country! and art of no home!

Wanderer free! o'er the face of the world!

Warrior Art! when unwilling to roam,

Here is your tent! with your banner unfurl'd.

and Daly's London Theatre

England! America! Sisters in soul!
Let us clasp hands o'er the stone at our feet,
Love will endure while the centuries roll,
Making a harmony goodly to greet.
Deep in the ground let us bury to-day
All the destroying distrust of the past!
Then from the chill of the grave, and its clay,
Surely will rise a Love's Temple at last.

When the Life springs from the stone we have laid,
When from the ground is uplifted the tree,
What shall we welcome then? Be not afraid,
Partners in comedy! merry we'll be.
Life is so sorrowful! Why should we weep?
Toil is so terrible! Why should we moan?
Goddess of Laughter! thy tryst we will keep—
Here on this spot we will raise thee a throne!

Brothers and sisters! in kinship and name
Bid us Godspeed to the work ere we part!
Ours be the prayer; be to others the fame!
Theirs be the triumph; let ours be the heart!
Blest be the work that we christen to-day,
Sweet be the flow'r from this blossoming sod;
Not for renown but for beauty we pray,
Purest in art—is the dearest to God!

At the beginning of the second verse Miss Rehan and Mrs. Bancroft joined hands, an action which was received with applause. The verses were followed by the playing of the National Anthem and "Yankee Doodle." Mrs. Bancroft then made a graceful speech in

which she wished a welcome to Mr. Daly and his company, and trusted that he and it would meet with the success which always attends good work. She then christened the building "Daly's Theatre" by breaking (with a force grievous to many dresses and hats) a bottle of champagne upon the foundation-stone, and after congratulations all round, the pleasant ceremony ended.

Pall Mall Gazette, October 31, 1891:

The conerstone of the new theatre was laid by Miss Ada Rehan. The ceremony began with the presentation by Mr. George Edwardes to Miss Ada Rehan of a handsome silver trowel, bearing the following inscription: "Presented by Mr. George Edwardes to Miss Ada Rehan, upon the occasion of her laying the foundation of his new theatre for Mr. Augustin Daly, Friday, October 30, 1891." Mr. Edwardes said he trusted that as Miss Rehan lightly spread the mortar that would cement the two stones together, her action might typify the cementing together of the English and American stages. (Applause.) The stone was, after the usual formalities, then declared to be "well and truly laid." Miss Rehan then recited the "Song of Dedication," written for the occasion.

Mrs. Bancroft then spoke as follows: "Mr. Daly, my poor words will sound very, very humble indeed, after the eloquence of Miss Ada Rehan; but perhaps a few simple words from the heart are always eloquent. I dare say—in fact I know—that an immense number of titles have been suggested for your new theatre; but in my opinion not one is more appropriate, or indeed, so appropriate as 'Daly's Theatre.' (Hear, hear.) For it is a name fami-

and Daly's London Theatre

liar among us—one that has almost become a household word. Everybody here—and I am sure, the London world besides—will join with me in wishing you that prosperity which will ever attend good work. Your clever comedy company, headed by the incomparable and delightful Ada Rehan—(loud cheers)—will be welcomed here in our big city again and again. I do not know what more to say, except that in the names of my husband and myself, who, I hope, have done some good work for dramatic art—in our names and in the names, I am sure, of the entire London stage—every actor and every manager—we bid you a hearty welcome. (Bravo!) I shall insist upon calling it Daly's Theatre—at all events provisionally—because I cannot break the bottle over nothing at all—(laughter)—so I shall accompany the ceremony of christening your theatre with simple words that are never out of fashion. Mr. Daly, I will christen your theatre Daly's Theatre, and good luck to it."

VII.

TO ADA REHAN.

How can I praise you? Were I asked to sing
An empire's fall, the conquests of a king,
I might, undaunted, entertain the Muse,
Might hope to win, nor greatly fear to lose,
Might through the past with Alexander pace,
Or tell anew the tale of Troy's disgrace:
But here, ah, here a happier task invites
The heart that worships and the hand that writes;
For here Ambition sets my heart ablaze
To be the laurelled singer of your praise.
So great a deed Ambition should not ask
Of luckless rhymers. I renounce the task,
Tear up my paper, fling aside my pen,
And, most dejected of the sons of men,
Go sighing hence.

Yet, stay! Hope's flattering tale
Bids me reflect that though foredoomed to fail,
My failure's but a question of degree,
For greatest bards must come to grief like me;
Must, like me, halt, adventure, and despair
For lack of words to "praise that passing fair."

To Ada Rehan

Oh, happy generation that can see
The dearest daughter of Melpomene
Play all those queens of gracious carnival,
From passionate Nancy to enchanting Val;
That can behold the wild Miss Hoyden curl
Her laughing lip, or love the Country Girl;
Or, in the shade of Attic olive trees,
Pay homage to the Wife of Socrates,
And with Petruchio kiss the silken shoe
Of Katherine, the divine Italian shrew;
Or tread the ways of Arden wood to find,
How blest! in you the "Heavenly Rosalind."
Enough! Farewell! And when another age
Delights to count the glories of our stage,
The highest altar in the shrine of Fame
Shall number with the noblest Rehan's name.

JUSTIN HUNTLY MCCARTHY.

LONDON, November, 1890.

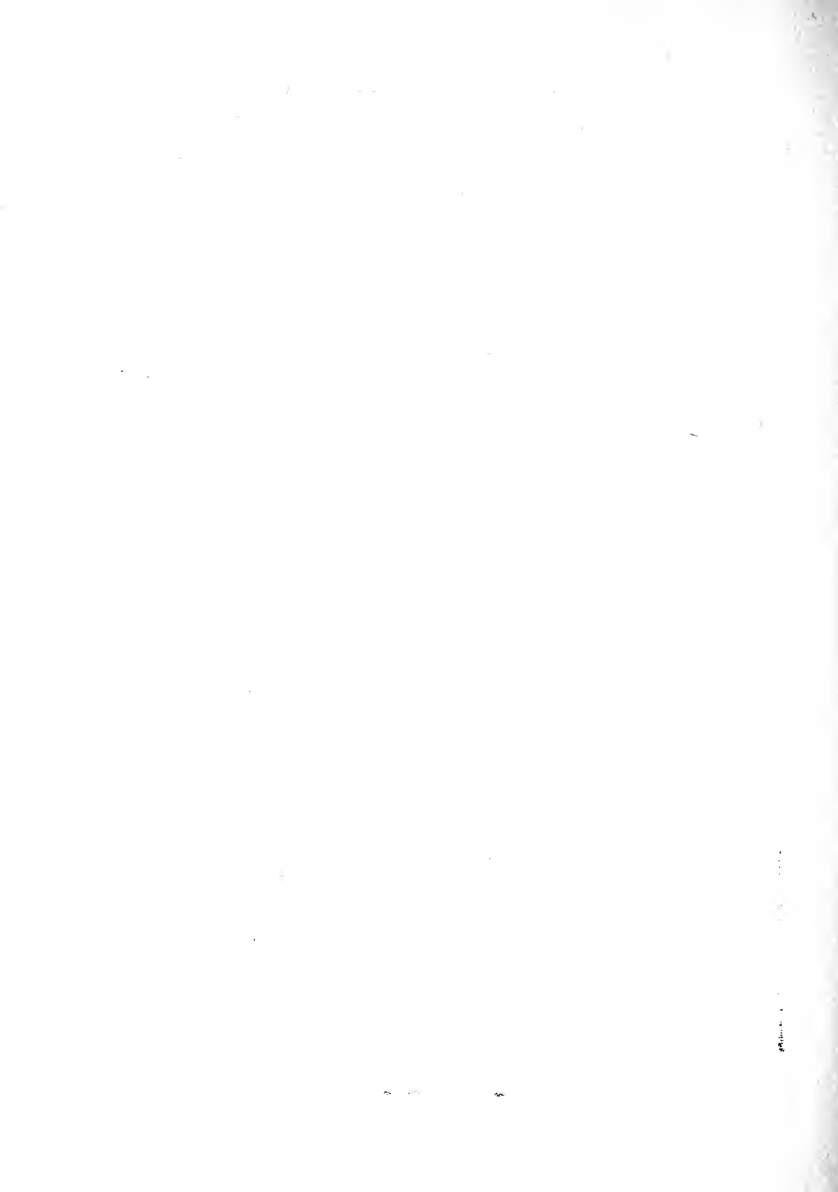
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